रामधन शर्मा॥
स्टडीज़ इन कूट काव्य विद् स्पैशल रैफ़रैंस टू सूरदासाज़ कूट लिरिक्स॥ पी० एच० डी० हिन्दी का शोध प्रबन्ध १९५३ ई०॥
२५६+६३ पृष्ठ॥ ल० अ० ३३
पं० प्र० पृ०

ह० ले० (शोध प्रबंध ह० ले० रजि० में)।

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STUDIES IN KŪṬA KĀVYA

WITH SPECIAL REFERENCE

TO

SŪRADĀSA'S KŪṬA LYRICS

A THESIS

PRESENTED FOR

THE DEGREE OF DOCTOR OF PHILOSOPHY

AT THE

PANJAB UNIVERSITY

SOLAN

BY

RAMDHAN SHARMA

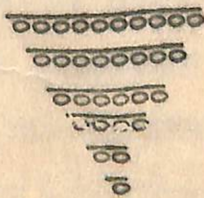
---- 1953 ----

::मंगलाचरण::

उप्तो वैदिकवाङ्मये मुनिवरैर्व्यासादिभिः सिंचितो
हिन्दीकाव्यविनोदपक्वफलितां सूरेण सम्प्रापितः ।
भक्त्या काव्यकलाढ्या मधुरया वल्ल्या समालिंगितो
राधामाधवदृष्टकूटविटपो भद्राय भूयाद् भवे ॥ :१:

विश्वं दानदधीन्द्रदामविधया सम्मोहयल्लीलया
स्नेहात्तव्रजवल्लवीषु मधुरां भक्तिं समुद्भावयत् ।
सर्वस्वान्तविहारिणीं रसमयीं भंगीभिराप्लावयत्
राधामाधव दृष्टकूटमतुलं भद्राय भूयान्मम ॥ :२:

आत्मारामरहस्यगोपनपरां शैलीं समुल्लासयन्
माधुर्यप्रसरस्य भावुकजनान् कोटिं परां प्रापयत् ।
वैचित्र्येण वचश्च काव्यकलया साहित्यमुज्जीवयत्
राधामाधवदृष्टकूटमतुलं भद्राय भूयाद्भवे ॥ :३:



Preface

The present thesis is intended to fill an important gap in the critical study of Hindi Literature. An attempt has been made here to trace the history and development of Kūṭa-Kāvya, particularly as it appears in the age of Sūradāsa, with a special reference to his Kūṭa lyrics. Kūṭa is a peculiar form of poetic composition representing an oblique mode of expression wherein the intended sense is disguised in intricate and enigmatic words. From the time of the Ṛgvedic hymns till today this form of oblique poetry has been resorted to copiously under different appellations by poets of varied interests at different times. Thus there exists an appreciable volume of such poetry both in Sanskrit and Hindi Literature. During the early period of Hindi Literature this peculiar form of poetic expression was adopted mainly by the writers of mystic and religious poetry, among whom Sūradāsa occupies a pre-eminent position. In his hands the Kūṭa composition attained its excelsis as he utilised it for expounding the cult of Madhurā Bhakti in the Kṛṣṇa bhakti school of Hindi Poetry. With him it reaches the final stage of its evolution, for the poets before him had merely paved the way for the fullest development of his genius.

This study has been prompted by two objects. Firstly to trace the influence of contemporary religious beliefs on the Kūṭa ~~lyrics~~ of Sūra as otherwise it is difficult of comprehension, for generally mediaeval Hindi poetry is conditioned by the religious and philosophic thought whose elucidation is essential for its proper understanding. This would involve an examination of the peculiar sectarian teachings which determine the style and form of such poetry. Secondly, the category of mystic and religious expression has assumed many literary excellences, at many places the content has been subordinated to the mode of literary expression. This had introduced a controversy regarding the

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object of poetry. For evidently such literary forms as are characterised by obscure or enigmatic utterances do not conform to the strict canons of Rasa or Dhvani and give the appearance of mere intellectual gymnastics or verbal jugglery. It may also be argued that the different figures of speech and other poetic devices employed therein have as their purpose embellishment of poetic thought. But some may hold the view that an attempt to force an alaṅkāra or to use obscure style frustrates the very purpose of Rasa which is vital for the elucidation of emotion. Hence it is necessary to examine the issues involved in this controversy and to determine the correct attitude in this respect.

Although the present study has been directed mainly to the understanding of Sūradāsa's Kūṭa lyrics, an endeavour has been made to sift and analyse all the relevant material pertaining to the subject. In order to appreciate the merits of Sūradāsa it has been found necessary to analyse Kūṭa compositions in the then prevalent languages and examine the influence of Nāthas, Haṭhayogins and other such exponents of mediaeval Hinduism, on the lyric songs of Sūradāsa. The works of these early writers and poets have been consulted and copiously drawn upon for establishing definite conclusions regarding Kūṭa Kāvya. Care has been taken to glean as many relevant facts and symbols as would establish the doctrine of Kūṭa Kāvya and explain it in its different phases. The vast material of Kūṭa compositions which has been produced during the long ages of Sanskrit and Hindi poetry, has thus been brought under review for the first time within the compass of this study.

The first chapter traces the meaning and history of Kūṭa and the various forms it assumed at different times. The second chapter deals with the general aesthetics of Kūṭa Kāvya - its essential characteristics, function and purposes - while in the third chapter the tradition of Kūṭa

Kāvya prior to Sūradāsa from the time of the Vedic hymns to the Kūṭa lyrics of Vidyāpati and Kabir has been examined in detail. The last three chapters are devoted to a special study of Sūradāsas Kūṭa lyrics. It comprises a survey of his Kūṭa songs, their subject matter and the poetic merit.

The material contained in these chapters is the result of my research and studies and I may venture to claim originality in its presentation and interpretation. It may be mentioned here that the subject received little attention from earlier critics who have treated Kūṭa more as a diction or style than a form of poetry. My studies have led me to regard it as a definite form of poetry and not as a mere style. My contribution extends to the critical examination of these lyrics both from the theological and rhetorical point of view and to assess the place of Sūra among the writers of Kūṭa poetry. The study has been made arduous by reason of collecting the Kūṭa poems of Sūradāsa from all his important works and examining them critically from the point of view of poetic merit. The subject has been approached absolutely from a new point of view and the investigations made in a scientific and objective manner.

Ramdhan Sharma

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ABBREVIATIONS

A.P. अ० पु०	Agni Purāṇa
A.K. अ० को०	Amara Kośa
A.S. अ० श०	Amaru Śataka
Arth.	Artha Śāstra
अ० शे०	Alaṅkāra Śekhara
Aṣṭa. Vallabha (अष्ट० वल्लभ)	Aṣṭachāpa aura Vallabha Sampradāya.
A.V.	Atharva Veda
Ait. B.	Aitareya Brāhmaṇa
Bṛh.	Bṛhadāraṇyakopaniṣad
Bhāg. P.	Bhāgavata Purāṇa
B. Gītā.	Bhagavadgītā
ब्र० मा० सा०	Braja Mādhurī Sāra
B.N.S.B. (ब्र० सा० ना०)	Braja Sāhitya Kā Nāyikābheda
दश०	Daśarūpa
ध्व०	Dhvanyāloka.
Enc. Brit.	Encyclopaedia Brittanica.
गो० बा०	Gorakha Bānī
गो० सि० सं०	Goraksa Siddhānta Saṅgraha
गी० गो०	Gīta Govinda
Haṭh.	Haṭhayoga Pradīpikā
H.K.D.	Hindi Kāvyadhārā
H.V.K.	Hindi Viśva Kośa
H.S.S.	Hindi Śabda Sāgara
H.S.I.	Hindi Sāhitya Kā Itihāsa
H.S.A.I.	Hindi Sāhitya Kā Ālocanātmaka Itihāsa
H.S.B.	Hindi Sāhitya Kī Bhūmikā
Macdonell	History of Sanskrit Literature
Winternitz (H.I.L.)	History of Indian Literature
I.H.Q.	Indian Historical Quarterly
Iṣa.	Iśopaniṣad
Kaṭh.	Kaṭhopaniṣad
K.B.	Kauśitakī Brāhmaṇa
कादं०	Kādambarī
Karp.	Karpūramañjarī
K.M. (का० मी०)	Kāvyamīmāṃsā
K.P.	Kāvya Prakāśa
K.L. का० लं०	Kāvyālaṅkāra
K.L.S. का० लं० सू०	Kāvyālaṅkāra Sūtra.

K.D. काव्यद०	Kāvyādarśa
K.G.	Kabir Granthāvalī
R.R.	Research Reports of Nāgrī Pracāriṇī Sabhā
Mbh.	Mahābhārata
M. Bhāṣya.	Mahābhāṣya
Manu.	Manusmṛti
Megh.	Meghadūta
Vinoda.	Miśrabandhu Vinoda
ना०शा० Natya.	Nāṭya Śāstra
N.S.H.P.	Nirguṇa School of Hindi Poetry
Naiṣadha	Naiṣadhīyacaritam
पं० द०	Pañcadaśī
पं० तं०	Pañcatantra
पां० रा०	Pāñcarātra
Raso-	Prithīrāja Rāso
प्रा० मं०	Prāṇa Mañjarī
Raghu.	Raghuvaṃśa
र० गं०	Rasagaṅgādhara
र० मं०	Rasamañjarī
Rg.	Ṛgveda
S.W.	Sanskrit Wörterbuch
S.K.	Siddhānta Kaumudī
Subh.	Subhasitaratna-bhandagara.
S.D.	Sāhityadarpaṇa
शृं० प्र०	Śṛṅgāra Prakāśa
शृं० ति०	Śṛṅgāra Tilaka
S.B.	Śatapatha Brāhmaṇa
S.S.B.	Sūra Sāhitya Kī Bhūmikā
Sur. S. सू० सौ०	Sūra Saurabha
S.N.	Sūra Nirṇaya
S.S.	Sūrasāgara
S. Sar.	Sūra Sārāvalī
S.L.	Sāhityalaharī
सू० श०	Sūra Śataka

Vāl.	Vālmiki Rāmāyaṇa
Va. Ji. व० जी०	Vakrokti Jīvita
Vāc.	Vācaspatya
पदा०	Vidyāpati Padāvalī
V.M. वि० मु० मं०	Vidagdha Mukha Maṇḍana
Vṛh.	Vṛhajjātaka
Yājña.	Yājñavalkya Smṛti.

MODE OF TRANSLITERATION

Vowels -- 1. Short -- a, i., u, ṛ.

2. Long -- ā, ī, ū.

3. Dipthongs -- e, ai, o, au.

4. Anusvara -- ṃ.

5. Visarga -- ḥ.

Consonants --

k, kh, g, gh, n̄

c, ch, j, jh, ñ

ṭ, ṭh, ḍ, ḍh, ṇ

t, th, d, dh, n

p, ph, b, bh, m

y, r, l, v

ś, ṣ, s, h

Conjunct letters -- kṣ, tr, jñ.

CONTENTS

Chapter I.

Meaning and History of 'Kūṭa'.

Poetry is the art of dressing one's thoughts and conveying one's feelings to others. A skilled poet marshals all his faculties to achieve this end. His speech becomes gay when it has felicity of expression, it is gallant when it has concinnity of style, it is grave when it has serenity of deep thought associated with an array of imagination. Each variety has its own charm:- simplicity has elegance while gravity has grace. The former drapes descriptive compositions, whereas the latter embroiders the thoughtful ones which disguise the metaphorical import or maxims of didactical nature. The disguised mode of expression has always an appeal to the learned seers and scholars of discernment. In the realm of poetry belonging to all ages and climes the disguised expression has occupied a classic position and is noted for its obliquity. In India oblique mode of expression has been adopted from very early times[1] and the tradition has been kept alive by poets of varied interests. Such poetry is distinguished as Kūṭa-Kāvya, the origin and development of which presents a field of sustained interest.

Meaning of Kūṭa in Ordinary Speech.

Kūṭa is an old Sanskrit word[2] which in ordinary speech is used in many different senses. Amarakośa gives the following nine meanings of this word:-[3] 1. Māyā (Illusion

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1. The earliest specimen of oblique expression can be traced in the riddle-hymns of the Ṛgveda.

2. The earliest reference of the word Kūṭa is found in the Ṛg-Veda where it is used in the sense of 'a horn', e.g.,

   " उद्नो ह्रदमपिबज्जर्हृषाणः कूटं स्म तृंहदभिमातिमेति " १०,१०२.४
   (The bull in joy had drunk a lake of water. His shattering horn encountered an opponent). Griffith. Sāyaṇa explains the word Kūṭam here as 'Parvata- Śṛṅgam', i.e., a mountain peak. In this sense the use of the word Kūṭa is found more frequent in later classical Sanskrit, e.g., 'Girikūṭa', 'Citrakūṭa', 'Āmrakūṭa' etc.

3. माया निश्चलयंत्रेषु कैतवानृतराशिषु ।
   अयोघने शैलशृंगे सीरांगे कूटमस्त्रियाम् ॥ अ० को० ३३.३४

or deception), 2. Niścala (Steady or immovable; also a uniform object as the etherial element), 3 Yantra (a Snare, a trap for catching deer), 4 Kaitava (fraud or trick; also a cheat), 5 Anṛta (false, falsehood or a thing connected with fraud or falsehood), 6 Rāśi (heap or multitude), 7 Ayoghana (a hammer or iron-mallet), 8 Śaila - Śṛṅga (Peak of a mountain) and 9 Sirāṅga (a plough-share). Besides these, the word Kūṭa has also been used to connote the following other meanings:-[1] 10 Base, mean, not honoured or corrupted, 11 Malice, 12 A hidden weapon as a dagger in a wooden case or a sword in a stick, 13 A joke or a sarcastic remark, 14 A puzzling or intricate question, 15 A riddle or enigma, 16 High or projected, 17 A horn; the bone of the forehead with its projection, 18 A bull with a broken horn, 19 Head, chief or best, 20 Crown of the head, 21 End or corner, 22 The pupil of the eye, 23 A house or dwelling, a cottage, 24 A kind of a hall, 25 Citygate, 26 A vessel or water jar, 27 A kind of a small tree, 28 Name of a constellation, 29 A kind of medicine, 30 Brass, 31 Steel 32 An epithet of the sage Agastya, 33 The name of an enemy of Viṣṇu, 34 A mystical name of the letter Kṣa, 35 The act of beating, 36 The act of thrashing grain. Some of these meanings are found only in lexicons[2] while several others have now become obsolete.

Etymological Meanings.

Etymologically the word is derived from the root Kūṭ with the suffix ac or ghañ:- Kūṭayati Kūṭayate Vā Kūṭam.[3] The root Kūṭ belongs to the tenth conjugation and is read thrice in the Dhātupāṭha in different meanings:-

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1. Many of these meanings are given in S.W. P.378; M.Williams P.299; Āpte P. 415; Vāc. Vol. II; H.V.K. Vol.X P.594 and H.S.S. V. I P.614.
2. E.g. Nos. 18, 27, 30, 31 and 32.
3. Kūṭ ac yathāyatham Karmādau ghañ Vā' . Vāc. Vol. II.

or deception), 2 Niścala (Steady or immovable, also a uniform object as the etherial element), 3 Yantra (a snare, a trap for catching deer), 4 Kaitava (fraud or trick, also a cheat), 5 Anṛta (false, falsehood or a thing connected with fraud or falsehood), 6 Rāśi (heap or multitude), 7 Ayoghana (a hammer or iron-mallet), 8 Saila - śṛṅga (Peak of a mountain) and 9 Sīrāṅga (a plough-share). Besides these, the word Kūṭa has also been used to connote the following other meanings:-[1] 10 Base, mean, not honoured or corrupted, 11 Malice, 12 A hidden weapon as a dagger in a wooden case or a sword in a stick, 13 A joke or a sarcastic remark, 14 A puzzling or intricate question, 15 A riddle or enigma, 16 High or projected, 17 A horn, the bone of the forehead with its projection, 18 A bull with a broken horn, 19 Head, chief or best, 20 Crown of the head, 21 End or corner, 22 The pupil of the eye, 23 A house or dwelling, a cottage, 24 A kind of a hall, 25 Citygate, 26 A vessel or water jar, 27 A kind of a small tree, 28 Name of a constellation, 29 A kind of medicine, 30 Brass, 31 Steel 32 An epithet of the sage Agastya, 33 The name of an enemy of Viṣṇu, 34 A mystical name of the letter Kṣa, 35 The act of beating, 36 The act of threshing grain. Some of these meanings are found only in lexicons[2] while several others have now become obsolete.

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1. Many of these meanings are given in S.K. P.279; M.Williams P.299; Apte P. 418; Vāc. Vol. II; H.C.K. Vol.I.P.584 and H.S.S. V. I P.574.
2. S.K. Nos. 18, 27, 29, 31 and 32.
3. Kūṭ ac yathāyatham Kūṭam ... ghañ Vā . Vāc. Vol. II.

1 to take or accept[1], 2 to decline, to cause to sink or to oppress[2], 3 to bend, to incline or to be crooked[3], 4 to cause pain or sorrow[4], 5 to burn[5], 6 to invite to bid farewell, to converse or to advise[6], 7 to be displeased[7], 8 to break[8], 9 to render confused or foul[9] and 10 to cause indistinct or unintelligible[10]. The last four meanings are not given in the Dhātupāṭha but are mentioned by some modern lexicon-writers. The sense of being displeased might have been taken from that of causing pain or sorrow. But the other three meanings seem to have been derived from the root Kuṭ being mistaken for Kūṭ as it has, in fact, the meanings of 'Chedana[11], (to break) and 'Kauṭilya[12], (to be crooked or tortuous).

It is interesting to note that many of the meanings current in ordinary speech, as mentioned above, do not seem to bear any relation with any of the aforesaid etymological meanings of Kūṭ. How the word came to be used in so many diverse and independent senses is difficult to account for, But that the word has long been used to convey most of these meanings can be well established by copious illustrations

1. S.K. 228-1702 'Kūṭa Apradāne'; M.William (S.E.D.P. 299) and Āpte (S.E.D.P. 415) explain it as 'To avoid or abstain from giving'. But it seems to have been based on a wrong reading of Āpradāne as Apradāne.
2. Ibid, 'Avasādana ityeke'.
3. 'Āpravaṇa iti Pāṭhāntaram' (Ṭippaṇi of S.D. Dadhīci S.K.P.35).
4. S.K. 237-1891 'Kūṭa Paritāpe',
5. Ibid 'Paridāha ityanye'.
6. S.K. 237-1895, 'Cuṇa Cāmantraṇe Cātkūṭopi',
7. S.W.P. 328 'Kūṭa Apprasāde'.
8. Ibid 'brennen'.
9. M. William P.299;
10. Apte P. 415.
11. S.K. 228-1699 'Truṭa Chedane Kuṭa ityapi'.
12. S.K. 206-1357 'Kuṭa Kauṭilye'.

from printed texts[1]. It is, however, in the sense of Kaitava that the word Kūṭa gained the highest currency both in

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1. A few illustrations are given here:

1. In the sense of Māyā (Illusion) and also in the sense of Niśćala (Steady or immovable) the word Kūṭa is generally used in philosophical contexts. For example in the extracts 'Kūṭastho Vijitendriyaḥ' or 'Kūṭasthokṣara ucyate' or 'Kūṭasthākhilātmanaḥ' etc., the expression Kūṭastha is explained according to the Vedāntic view as 'Kūṭaḥ Kaitavaṃ-Mithyā māyeti tasmin Tiṣṭhati yāvat' i.e., Kūṭa means illusion and Kūṭastha is he who stays surrounded by it. Thus it is an epithet of Māyāśabala Brahman called Īśvara. According to Sāṅkhya, Kūṭa means 'Niśćala (an unchangeable state) and Kūṭastha means 'Pariṇāma-Śūnya or Nirvikāra', i.e., that which remains undisturbed in any of the three states of waking, dreaming and sleeping. It is said to be an epithet of Puruṣa. In the Nyāyaśāstra the term Kūṭastha is used to signify 'Janya Viśeṣa-guṇa vihīna', i.e., one who is free from the peculier attributes of being born. It is explained there as 'Kūṭo lohamudgaraḥ parvataśṛṅgaṃ vā Tadvanniśćalatayā Adhikāritayā Tiṣṭhati', i.e., Kūṭa is an iron-mallet or mountain peak and Kūṭastha is he who remains uniform and immovable like it. The sense of Niśćala (immovable) is brought out more clearly in the Pañcadaśī and Pātañjala Mahābhāṣya.

2. In the sense of Yantra (a trap).

'अमुष्या हन्तु सेनाया इदं कूटं सहस्रशः । '. A.V.8, 8-16.

(Let this trap slay of younder army in thousands).

Whitney explains 'Kūṭam' here as 'a horn' while another scholar takes it to signify 'a hammer', but both these meanings are not in accord with the context as the word Kūṭam obviously refers here to the word 'Mṛtyupāśa 'occuring in the previous line 'इमे उप्ता मृत्युपाशा यानाक्रम्य न मुच्यते । '.

Other examples are quoted from later classical texts, e.g.,

'वागुराभिश्च पाशैश्च कूटैश्च विविधैरिरा: ' Vol. 4,17-6 or

Pañca. 43-12.

or "कपमान कूटे पतित:"

Sanskrit and the later derived languages. This sense is obviously connected with 'crookedness', one of the etymological

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3. Rāśi (heap or multitude)- 'Aśvatthāni Kūṭāni' K.B.16,7-7
   or ' शन्नकूटाश्च दृश्यन्ते बहवः पर्वतोपमाः 'Vāl. 1,13-25.
4. Ayoghana (a hammer) - ' सैपरीतमयः कूटैश्छिन्दन्त्युत्थितमन्यवः
   Bhāg. 4, 25-6.
5. Śaila Śṛṅga (mountain-peak) -- ' तस्माच्च गिरिकूटाग्रात् प्रच्युताः पुष्पवृष्टयः Ragh. 4-71 or "ततः पर्वतकूटाग्रादुत्पपात महाजवः।"
   Mbh. 1, 31-31.
6. Sīrāṅga (a plough-Share)- 'Kūṭenoddhṛtā bhūmiḥ'.
7. Guptāstra (a concealed weapon) ' न कूटैरायुधैर्हन्यात् युध्यमानो रणे रिपून्" Manu 6-90. Medhātithi explains Kūṭaiḥ as 'Kūṭāni Yāni bahiḥ Kāṣṭhamayāni antarhita-Śastrāṇi', i.e., those weapons which are outwardly made of wood but inside have some concealed weapons.
8. Joke-- "करहिं कूट नारदहिं सुनाई।" Tulsī, Bāl.
9. A cheat-- कूटस्य धार्तराष्ट्रस्य प्रेषणं पाण्डवान् प्रति" Mbh.1,2-102.
   Here Kūṭasya refers to Purocana who was sent by Duryodhana to Vārṇā-Vata with the secret instructions to burn the Pāṇḍavas alive in the house of lac.
10. Projection- "कूटागारशतैर्युक्तां गंधर्वनगरोपमाम्" Vāl.5, 12-45.
11. Citygate- "इयं कूटे मनुष्येन्द्र गहना महती शमी" Mbh. 4,5-13.
12. Pupil of the eye- "कनीनिके चाक्षिकूटे शष्कुली कर्णपत्रकौ।" Yājña-3-96.
13. Mukuṭa- किरीटकूटेज्वलितैः शृंगारैर्दिव्यमंडलम्" Vāl. 6,195-25.
14. End or corner-- "सवज्रकूटांग निपातवेगविशीर्णकुक्षिः स्तनयन्नुदन्वान्।'
    Bhāg. 3,13-29.
15. Best or chief- 'कूटयोगिनाम्' Bhāg. 2,9-19.
16. Counterfeit object- कूटैर्युक्तं मुसलं युध्यमानस्य Mbh. Maus.Ch.V.
17. For Maṇḍapa refer to Hemadri Caturvargacintāmaṇi 1,188-15.
18. Nakṣatranāma-- 'Vṛhajjātaka 8-16.
19. Viṣṇu's enemy-- Bhāg.X, 20.A waterjar--Harṣacarita of Bāṇa.
21. Syllable Kṣa--Rāmatāpanīyopaniṣad,
22. Medicine--Āyurveda.
23. The last two meanings are found only in colloquial Hindi.

meanings of Kūṭ, for there is involved in an act of fraud or falsehood some crooked device or scheme. The primary sense of 'causing pain or sorrow' may also be discerned in this popular sense of Kaitava in so far as fraud is generally a source of some pain or displeasure. In this sense the word is found used both as a noun and an adjective and can be traced even in the early Brāhmaṇa Texts. The following few illustrations show its use as a noun:-

1. वाचः कूटेनैकपदया बलं विरुज्य"[1] (Having checked the force at once by 'the trick of words'). Here the expression 'vācaḥ Kūṭena' means 'by the trick of words'.

2. "अक्षकूटमधिष्ठाय हृतं दुर्योधनेन वै"[2] (Duryodhana took away, indeed, by resorting to 'fraud in gambling') Here 'Akṣakūṭam' means' fraud in gambling.'

3. "समुद्रयायी बन्दी च तैलिकः कूटकारकः"[3], (one who takes a sea-voyage, a prisoner, a dealer in oil and a perjurer). Here the word 'Kūṭakārakaḥ' is explained by Medhātithi as 'Sākṣyeṣvanṛtavādī, i.e., 'a false witness or a perjurer.

As to the use of Kūṭa as an adjective, the following quotations may be cited.

1. " कूटयुद्धानि राक्षसाः[4] (The demons are treacherous in fight). Here 'Kūṭa' means 'treacherous'.

2. न कूटमानैर्वणिजः पण्यं विक्रीणते तदा ;[5] (Then no merchant sold things with 'false measures'. Here 'Kūṭa-mānaiḥ' means 'false measures'.

3. 'कूटाः स्युः पूर्वसाक्षिणः'[6] (The former witnesses may be false). Here Kūṭāḥ' means 'false'.

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1. Ait. B.6-24, S!B. 3,8-1; 2 Mbh. 3, 33-3.
3. Manu 3-5; 4. Mbh. 1, 20-28; 5. Ibid 1, 64-22.
6. Yājña-1-92. A Kūṭa-Sākṣin is defined as follows:-

न ददाति च यः साक्ष्यं जानन्नपि नराधमः ।
स कूटसाक्षिणां पापैस्तुल्यो दण्डेन चैव हि ॥

It is note-worthy that with the force of an adjective the word Kūṭa is often used as the first component part of a compound, e.g., 'Kūṭa-yuddha (treacherous or unfair warfare), Kūṭamāna (a false measure), Kūṭa-nīti' (a treacherous policy, diplomacy), Kūṭopāya (a fraudulent scheme) and so on. The meanings of Kūṭa, such as 'a puzzling or intricate question', 'a joke or a sarcastic remark', 'a riddle or enigma'. etc. are clearly related with the sense of false or fraudulent, and it is in this sense with a little modification that the term Kūṭa is also used in reference to speech or a poetic composition.

Poetical Meaning.

In poetry the term Kūṭa is used to signify Gūḍha Kāvya or oblique poetry, i.e., 'a particular form of poetic composition wherein the sense is disguised in enigmatic expressions'. It is also used to denote 'Gūḍhārtha' or 'a disguised sense' alone or 'Vākchala'--a tricky device or mode of speech.' In the present dissertation the term is, however, used primarily in the sense of 'oblique poetry' (Gūḍha-kāvya). This technical sense is distinctly connected with its popular meaning of 'fraud' and the etymological meaning of 'crookedness' because a Kūṭa composition needs invariably the employment of some artifice or crookedness in words. It may also be connected though remotely with the derivative sense of 'causing pain or sorrow' in so far as a Kūṭa poem necessitates some mental exertion by the reader before he can grasp the meaning hidden in it. As indicated by the expressions 'Kūṭam' 'Kūṭāni'[1] or Kūṭa śloka', 'Kūṭa Pada' etc., the term Kūṭa is used in this technical sense also both as a noun and an adjective.

Use of Kūṭa in the poetical sense.

When the term Kūṭa acquired this technical sense cannot be definitely said as it is neither mentioned in early literature nor there is found any reference to it in any

1. Subh. P. 190.

known work on poetics. The fact that the word has been used in this sense only in some recent anthologies or in connection with some poems of Vidyāpati and Sūradāsa, shows that it is of a very recent origin. In the sense of 'trick of words', however, the use of the term can be traced as early as the Brāhmaṇa Texts, e.g., 'Vācaḥ Kūṭenaikapadayā balaṃ Virujya,'[1] (having checked the force with the trick of words). This sense is retained in later classical Sanskrit works also e.g. 'Vācaḥ Kūṭaṃ tu Devarṣeḥ'[2] (trick in speech of the divine sage) or 'Nāradaḥ prāha Vācaḥ Kūṭāni Pūrvavat'[3] (Nārada spoke tricky or ambiguous words as before). As to the use of the term in the sense of 'a secret or disguised sense' the earliest reference is found in the Mahābhārata', e.g. 'Tacchloka-Kūṭamadyāpi grathitaṃ Sudṛḍhaṃ Muneḥ'[4] (that disguised sense of the verses composed by the sage Vyāsa remains unfolded even today). Here the expression 'Śloka-Kūṭaṃ' is explained by Nīlakaṇṭha, the well-known commentator of the epic, as 'Ślokeṣu gūḍhārthaṃ, anyārthatve Satyarthān-tara-pratyāyakatvaṃ ityarthaḥ'[5], i.e., a secret or concealed meaning of the verses a meaning which is obviously different from what is expressed by the direct connotation of the words. It is very likely that later poets and writers of anthologies took advantage of these uses of the term in the early texts and applied it to connote an oblique or enigmatic mode of poetic composition. It acquired such an appeal that even the great dramatists recognised Kūṭa as an element of dramatic wonder and made it a basis for such embellishments as Nālikā and Gaṇḍa.[5]

The term Dṛṣṭakūṭa.

Some modern Hindi writers have introduced a compound word 'Dṛṣṭakūṭa' for Kūṭakāvya particularly in connection with some Kūṭa poems of Vidyāpati and Sūradāsa. It is

1. Ait B.6-24; 2. Bhāg. 6, 5-10; 3. Ibid 6, 5-29.
4. Mbh. 1, 1-82. 5. Ibid.
5. ना०शा०

interpreted as 'Dṛṣṭam Kūṭam Yasmin Tat', i.e., that form of poetic composition in which Kūṭa- i.e., some ambiguity of words and sense is observed. A few writers have spelt the word as 'Dṛṣṭikūṭa' also and explained it as 'Dṛṣṭyā kūṭam'- hidden from sight' or 'Dṛṣṭeḥ Kūṭam yasmin tat', i.e., 'that in which some trick of sight is observed'. But this does not seem to be the correct form for the following reasons:-

(1) The word 'Dṛṣṭikūṭa' does not occur in any Sanskrit work or lexicon. It is the word Dṛṣṭakūṭa alone which is used there.

(2) Being the latter part of a Bahuvrīhi compound the word Kūṭa should be taken as a noun and not as an adjective as in 'Dṛṣṭyā kūṭam', because as an adjective it is often used as the first part of a compound.

(3) It is the sense (Artha) and not the word (Śabda) which is hidden or disguised in a Kūṭa Kāvya, and the sense can be said to be hidden from the mind (or understanding) rather than the sight. The interpretation 'Dṛṣṭehkūṭam etc., therefore, is not sound.

(4) The word Dṛṣṭakūṭa' is formed in the Bahuvrīhi compound in the same way as the compounds like 'Dṛṣṭakarman' (one whose actions are seen)', Dṛṣṭavīrya' (whose strength is tried), 'Dṛṣṭabhakti' (whose devotion is tested) etc., and is therefore, more appropriate for a composition which is marked by some artistic device or trick of speech. It is, however, difficult to say why this novelty of a compound word was introduced as there seems hardly any difference in the sense borne by the two terms 'Kūṭa and 'Dṛṣṭakūṭa'.

<u>Other appellations for Kūṭa expression.</u>

<u>Samādhibhāṣā</u> - Though the word Kūṭa or Dṛṣṭakūṭa is not found in its technical sense either in the early literature or in poetic treatises, this does not mean that there existed no such poetry before. There is ample evidence to show that

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<u>Sandhābhāṣā</u> - Though the word Kūṭa or Dṛṣṭakūṭa is not found in its technical sense either in the early literature or in poetic treatises, this does not mean that there existed no such poetry before. There is ample evidence to show that

from the time of the Ṛgvedic hymns till today oblique mode of expression has been resorted to copiously under different appellations and forms by many poets at different times. The Ṛgveda and the Atharvaveda contain a number of hymns of the nature of riddles or conundrums which are nothing but a form of Kūṭa-Kāvya. The language of these hymns is called by some scholars as '<u>Samādhibhāṣā</u>' or elliptical expression. According to the nature of the subject described in the hymns, Yāska has classified them into three categories -- (1) visible (Pratyakṣakṛtā), (2) obscure (Parokṣakṛtā) and (3) metaphysical (Ādhyātmikī).[1] Of these the last two are evidently, as indicated by the very meaning of the terms, obscure and mysterious.

<u>Brahmodya</u> - In the Upaniṣads, too, there are found a few passages known as '<u>Brahmodya</u>'[2] which describe the nature of the supreme Brahman in indirect and metaphorical language.

<u>Granthagranthi</u> - The expression '<u>Granthagranthi</u>' mentioned in the northern recension of the Mahābhārata refers clearly to some terse and intricate poems composed by Vyāsa.[3] These poems may be taken as the earliest specimen of Kūṭa poetry in classical Sanskrit. The term 'granthagranthi' is also used by Śrīharṣa in his 'Naiṣadhīyacaritam' for this peculiar artistic mode of poetic expression.[4]

<u>Kutūhalādhyāyī</u> - In the Agnipurāṇa there is mentioned an expression 'Kutūhalādhyāyī[5] which probably refers to a form of poetry which was intended to create a feeling of wonder and curiosity in the mind of the reader. It is supposed to be a variety of Citrakāvya, in which the sense is disguised in evasive

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1. Nirukta. VII-3.
2. Harṣacarita Chap. I.
3. "ग्रन्थग्रन्थिं तदा चक्रे मुनिर्गूढं कुतूहलात्" Mbh. 1, 1-90.
4. "ग्रन्थग्रन्थिरिह क्वचित्क्वचिदपि न्यासि प्रयत्नान्मया" Naiṣadha 22-145.
5. 'गोष्ठ्यां कुतूहलाध्यायी । Ag. P. 366.
6.

from the time of the Ṛgvedic hymns till today oblique mode of expression has been resorted to copiously under different appellations and forms by many poets at different times. The Ṛgveda and the Atharvaveda contain a number of hymns of the nature of riddles or conundrums which are nothing but a form of Kūṭa-Kāvya. The language of these hymns is called by some scholars as 'Sandhābhāṣā' or elliptical expression. According to the nature of the subject described in the hymns, Yāska has classified them into three categories -- (1) visible (Pratyakṣakṛta), (2) obscure (Parokṣakṛta) and (3) metaphysical (Ādhyātmikī).[1] Of these the last two are evidently, as indicated by the very meaning of the terms, obscure and mysterious.

Brahmodya - In the Upaniṣads, too, there are found a few passages known as 'Brahmodya'[2] which describe the nature of the supreme Brahman in indirect and metaphorical language.

Granthagranthi - The expression 'Granthagranthi' mentioned in the northern recension of the Mahābhārata refers clearly to some terse and intricate poems composed by Vyāsa.[3] These poems may be taken as the earliest specimen of Kūṭa poetry in classical Sanskrit. The term 'granthagranthi' is also used by Śrīharṣa in his 'Naiṣadhīyacarita' for this peculiar artistic mode of poetic expression.[4]

Kutūhalādhyāyī - In the Agnipurāṇa there is mentioned an expression 'Kutūhalādhyāyī'[5] which probably refers to a form of poetry which was intended to create a feeling of wonder and curiosity in the mind of the reader. It is supposed to be a variety of Citrakāvya, in which the sense is disguised in evasive

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1. Nirukta. VII-3.
2. Harṣacarita Chap. I.
3. '[illegible]' Mbh. 1, 1-80.
4. '[illegible]' Naiṣadha 22-148.
5. '[illegible]' A. P. 338.

and quibbling words. A similar expression, 'Vainodikī'[1] though not regarded as a variety of Citrakāvya, is also mentioned by Rājaśekhara in his Kāvya-Mīmāṃsā for a sort of enigmatic poetry, the object of which was considered to be mere amusement.

The term 'Vakrokti' in its literal sense -- "a crooked or oblique statement" - may be taken as a synonym for Kūṭa. Poets and critics have, however, used this term in various connotations, e.g., Bāṇa used the word in the sense of a bantering humorous speech,[2] and the author of Amaruśataka also used it in the same sense.[3] This sense is similar to one of the meanings of the word Kūṭa, i.e., 'a joke or a sarcastic remark.' In poetry the term Vakroti signifies 'a striking mode of expression'.[4] Bhāmaha uses the word in the same sense and says that Vakrokti sets off to advantage all the alaṅkāras.[5] Daṇḍin uses the word as opposed to Svabhāvokti (natural statement)[6] and says that Śleṣa generally lends charm to Vakrokti.[7] Thus Vakroti is a striking mode of speech often based on pun and differing from plain, matter-of-fact ordinary mode of speech. In the place of Bhāmaha's Vakrokti, Daṇḍin regarded Atiśayokti (exaggeration) as the basis of Alaṅkāras.[8] But there seems hardly any difference in the sense borne by the two terms and so they were taken as synonyms by later writers.[9] Abhinavagupta says about Bhāmaha's Vakrokti and Daṇḍin's Atiśayokti that a striking mode of speech consists in an extraordinarily exaggerated statement. This insistence on Vakrokti emphasises two characteristics of poetry, viz.

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1 वैनोदिकः कामदेवः । का० मी० पृ० ९

2 एषापि बुध्यत एवैतावतीं वक्रोक्तीः । इयमपि जानाति परिहास जल्पितानि । काद०

3 सा पत्युः प्रथमापराधसमये सख्योपदेशं विना ।
नो जानाति सविभ्रमाङ्गवलनावक्रोक्तिसंसूचनम् । अ० श० २८

4 वक्रोक्तिरेव वैदग्ध्य-भंगी-भणितिरुच्यते । व० जी० पृ० २०

5a वक्राभिधेयशब्दोक्तिरिष्टा वाचामलंकृतिः । का० अ० १.३६

b वाचां वक्रार्थशब्दोक्तिरलंकाराय कल्पते । Ibid. ५.६६

c सैषा सर्वैव वक्रोक्तिरनयार्थो विभाव्यते । यत्नोऽस्यां कविना कार्यः कोऽलंकारोऽनया विना । Ibid II-85.

d वक्रत्वमेव काव्यानां परा भूषेति भामहः । ... ३७१.७२

6 भिन्नं द्विधा स्वभावोक्तिर्वक्रोक्तिश्चेति वाङ्मयम् । का० द० २.३६३

7 श्लेषः सर्वासु पुष्णाति प्रायः वक्रोक्तिषु श्रियम् । Ibid 2.363.

8 ...परायणम् । वागीशमहितामुक्तिमिमामतिशयाह्वयाम् । K.D. 2.220

9 [illegible]

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1 वैनोदिकः कामदेवः का० मी० पृ० १

2 एषापि बुध्यत एवैतावतीं वक्रोक्तीः । इयमपि जानाति परिहासजल्पितानि । का०

3 सा पत्युः प्रथमापराधसमये सख्योपदेशं विना ।
नो जानाति सविभ्रमाङ्गवलनावक्रोक्तिसंसूचनम् । अ० श० २८

4 वक्रोक्तिरेव वैदग्ध्यभङ्गीभणितिरुच्यते । व० जी० पृ० २०

5a वक्रोक्तिरेव शब्दोक्तिरिष्टा वाचामलंकृतिः । का० लं० १.३६

b वाचां वक्रार्थशब्दोक्तिरलंकाराय कल्पते । Ibid. ५.६६

c सैषा सर्वैव वक्रोक्तिरनयार्थो विभाव्यते । यत्नोऽस्यां कविना कार्यः कोऽलंकारोऽनया विना । Ibid. II-85.

d वक्रत्वमेव काव्यानां परा भूषेति भामहः । शृं० प्र० ३७१.७२

6 भिन्नं द्विधा स्वभावोक्तिर्वक्रोक्तिश्चेति वाङ्मयम् । का० द० २.३६३

7 श्लेषः सर्वासु पुष्णाति प्रायः वक्रोक्तिषु श्रियम् । Ibid 2.363.

8 अलंकारान्तराणामप्येकमाहुः परायणम् । वागीशमहितामुक्तिमिमामतिशयाह्वयाम् । K.D. 2.220

9 एवं चातिशय[illegible]

and quibbling words. A similar expression, 'Vainodiki',[1] though not regarded as a variety of Citrakāvya, is also mentioned by Rājaśekhara in his Kāvya-Mīmāṃsā for a sort of enigmatic poetry, the object of which was considered to be mere amusement.

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1 [illegible]
2 [illegible]
3 [illegible]
4 [illegible]
5 [illegible]
6 [illegible]
7 [illegible]
8 [illegible]
9 [illegible]

(1) that though poetry necessarily uses the words used in common speech, its choice of words is different from that of ordinary speech and (2) that the poet gives expression to striking combinations or relations of things which are beyond the reach of ordinary matter-of-fact man. In this sense it may be taken as a synonym for Kūṭokti. But technically Vakrokti is quite distinct from Kūṭokti as it is regarded as one of the figures of speech called Equivocal. Though Vāmana too regards Vakrokti as an Alaṅkāra, yet he gives to it a totally different sense— 'Vakrokti' is indication based on resemblance.'[1] Kuntala, the author of 'Vakrokti-Jivita' and the founder of 'Vakrokti School' in Sanskrit Poetics uses the word 'Vakrokti' mainly in the sense of a statement marked with extraordinary skill'[2] and declares it to be the very soul of poetry.[3] In this sense also the term 'Vakrokti' is quite different from Kūṭa which is a mere variety of poetry and not its essential attribute.

Prahelikā - Some writers have taken 'Prahelikā' as a synonym for Kūṭa,[4] but this is not correct because Prahelikā is a specific form of expression in which there is a question seeking an answer, or an idea is expressed in the very words in some indirect way,[5] while Kūṭa may be considered as a generic term comprising all modes of oblique expressions, and thus it may include Prahelikā also within its compass as a specific form. Besides, Prahelikā is not considered as an alaṅkāra and, therefore, is not regarded as poetry by some critics;[6]

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1. सादृश्याल्लक्षणा वक्रोक्तिः । का० लं० सू०
2. वक्रोक्तिरेव वैदग्ध्यभंगीभणितिरुच्यते । व० जी० पृ०२०
3. वक्रोक्तिः काव्यजीवितम् । Ibid 1-20.
4. H.S.S. Vol. I P. 614.
5. Prahelikā is defined as follows:-

   व्यक्तीकृत्य कमप्यर्थं स्वरूपार्थस्य गोपनात् ।
   यत्र बाह्यान्तरावर्थौ कथ्येते सा प्रहेलिका ॥ वि० पु० मं० ६०.४.१

6. रसस्य परिपन्थित्वान्नालंकारः प्रहेलिका । सा० द० १०-१६
   उक्तिवैचित्र्यमात्रं सा च्युतदत्ताक्षरादिका ॥

while Kūṭa is definitely a particular variety of poetic composition.

Sandhābhāṣā - In the Siddha Sāhitya there is a sort of disguised expression called Sandhābhāṣā or Sandhā Vacana in which are composed some mystic songs which may be considered as the earliest specimen of Kūṭa Kāvya in Apabhraṃśa. The term, as its very name indicates, signifies a symbolical speech used intentionally for some definite purpose and is only a variety of enigmatic expression. It has, however, been interpreted by different scholars in different ways. According to some it refers to a mixed language spoken on the border of two adjoining regions having two different languages, and for this purpose the border between Bihar and the Western Bengal was tipped as a clue to this title.[1] This interpretation does not appear to hold good as it is based on the erroneous assumption, as has been rightly observed by Dr. Hazārī Prasād Dvivedī, that the present political division of Bihar and Bengal is perpetual.[2] The late M.M. Pt. Hara Prasād Śāstrī explained the word as 'Twilight language' which seems to be based on the reading of the term as 'Sandhyābhāṣā' and refers to a speech which is neither quite distinct nor indistinct like the twilight between darkness and light but is transformed into the light of knowledge.[3] This view, too, has now been refuted by Prof. Vidhu Śekhara Bhattāchārya and some other scholars. Relying on the word 'Sandhyābhāṣā, Dr. Rām Kumār Varmā suggests that the term refers to a language which developed from the Apabhraṃśa marking almost the evening of this language and the rise of the Hindī language.[4] Rāhula Sāṅkṛtyāyana calls this language old Hindi[5] though it does

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1. H.S.B. P. 34.
2. Ibid.
3. Ibid.
4. H.S.A.I. New Ed. P. 92.
5. H.K.D. P. 12.

not differ much from Āpabhraṃśa. The exact meaning of the term has, however, been determined by Prof. Vidhuśekhara in his article published in the Indian Historical Quarterly.[1] According to him the correct reading of the expression is 'Sandhābhāṣā and not Sandhyābhāṣā though the latter form occurs in a large number of badly transcribed Nepalese manuscripts. Prof. Vidhuśekhara has established by numerous quotations that this term is derived from the Sanskrit word 'Sandhāya' and means 'Ābhiprāyika Vacana' or 'Neyārtha Vacana', i.e., 'Intentional Speech', This inter-pretation is supported by Dr. P.C.Bāgchī in his article on 'Sandhābhāṣā and Sandhāvacana'[2] and also by Dr. H.P. Dvivedī.[3] According to Dr. Bāgchī the interpretation suggested by Prof. Vidhuśekhara is in agreement with the Chinese version of the term giving the sense of 'Secret' or 'hidden' -- that of which the meaning is not quite clear.[4] Ābhiprāyika means that it is intended to imply or suggest something different from what is actually denoted by the words.

The term occurs in an ancient text Saddharma-Puṇḍarīka'. Though it is not clear if it was used there to emphasize any deeper meaning of the particular context in connection with which it is used, there is no doubt that in the latter Buddhist Texts belonging to Vajrayāna and Sahajayāna schools it was used to denote a symbolical language signifying something different from what was actually expressed. In the "Hevajratantra" a new canonical text of the Vajrayāna recently brought to light by Dr. Bāgchī, there is a chapter on Sandhābhāṣā'.[5] There the term is characterised as 'the great doctrine' (Mahā-Samaya) of the Yogins and also as the great language' (Mahābhāṣaṃ) full of the meaning of the doctrines (Samaya-Saṅketa-Vistaraṃ).[6] The special terminology which has been used in the caryas for preaching esoteric doctrines is characterised in the text as Sandhābhāṣā. From the text it is also evident that the use of

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1. I.H.Q.1928 P.267. 2. Studies in the Tantras Part I pp 27-33. 3. H.S.B. P.34-35. 4. Article on Sandhābhāṣā.
5. हे वज्रतंत्र निदाम संधाभाषां नाम पदम्। quoted by Dr. Bāgchī.
6. सन्ध्याभाषं महाभाषं समय संकेतविस्तरम् । quoted by Dr. Bāgchī.

not differ much from Apabhraṃśa. The exact meaning of the term has, however, been determined by Prof. Vidhusekhara in his article published in the Indian Historical Quarterly.[1] According to him the correct reading of the expression is 'Sandhābhāṣā' and not Sandhyābhāṣā though the latter form occurs in a large number of badly transcribed Nepalese manuscripts. Prof. Vidhusekhara has established by numerous quotations that this term is derived from the Sanskrit word 'Sandhāya' and means 'Abhiprāyika Vacana' or 'Neyārtha Vacana' i.e., 'Intentional Speech'. This inter-pretation is supported by Dr. P.C.Bāgchi in his article on 'Sandhābhāṣā and SandhāVacana'[2] and also by Dr. H.P. Dvivedi.[3] According to Dr. Bāgchi the interpretation suggested by Prof. Vidhusekhara is in agreement with the Chinese version of the term giving the sense of 'secret' or 'hidden' -- that of which the meaning is not quite clear.[4] Ābhiprāyika means that it is intended to imply or suggest something different from what is actually denoted by the words.

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1. I.H.Q. 1928 P.287. 2. Studies in the Tantras Part I pp 27-33. 3. H.S.B. P.24-25. 4. Article on Sandhābhāṣā.
5. quoted by Dr. Bāgchi.
6. quoted by Dr. Bāgchi.

Sandhābhāṣā had grown into a fashion at the time and one who did not use it was looked down upon as a rebel.[1]

Viparyaya or ulaṭavāṃsī - The terms 'Viparyaya' and 'ulaṭavāṃsī' meaning 'reversed statement' are also used for some poetic utterances of the Nāthapanthī Yogins and the Nirguṇī Santa poets, especially Kabir, which are mere species of Kūṭa poetry. It is, however, the terms 'Kūṭa' and Dṛṣṭakūṭa which are more commonly employed in Hindi, particularly in reference to the Kūṭa poems of Vidyāpati and Sūrdāsa.

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1. "योऽभिषिक्तोऽत्र देवज्ञे न वदेत् सन्धाभाषया।
समयविद्रोहनं तस्य जायते नात्र संशयः॥" Ibid.

Chapter 2.

Conception of Kūṭa-Kāvya.

I. Essential characteristics.

'What is really a Kūta Kāvya?' 'What are the attributes and accompaniments which may be held to be essential to constitute a Kūṭa poem and which distinguish it from other forms of poetic expression?' These are the questions which naturally arise before we are in a position to discuss Kūṭa-poetry. It may be noted that notwithstanding the existence of a large mass of Kūṭa poetry both in Sanskrit and Hindi, nothing has been said about Kūṭa as a definite form of poetic composition either by the poets or poeticians. It appears that these writers did not recognise Kūṭa as a separate form of poetry but a mere variety of Citrakāvya or a diction or style. Thus the answere to the above querries cannot be found in any known work on poetics. In order to search and determine the essential characteristics of Kūṭa Kāvya, therefore, we have to depend entirely on a study and analysis of the poems themselves which are actually known as Kūṭa. Some Hindi writers have attempted to define Kūṭa or Dṛṣṭakūṭa as follows:-

1. A poem of which the meaning cannot be known from the direct or expressed connotation of words but only from the context or some conventional meaning.

2. A Kūṭa is a peculiar statement which is characterised by some poetic charm and an attempt to conceal the sense or display erudition.

3. A composition which either on account of the use of homonymous words or some poetic devices such as paranomasia

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1. कोई कविता जिसका अर्थ शब्दों के वाच्यार्थ से न समझा जा सके बल्कि प्रसंग या रूढ़ अर्थों से जाना जाय। H.V.K. Vol. I. P594.
2. कुछ ऐसा कहा जाय जिसमें चमत्कार हो, अर्थ को छिपाने की चेष्टा हो, पांडित्य का प्रदर्शन हो। S.S.B. P2.
3. श्लेष और यमक आदि अलंकार तथा अनेकार्थवाची कतिपय शब्दों के प्रयोग से ऐसी रचना जिसका समझना साधारण पाठक के लिए कठिन हो दृष्टिकूट कहलाता है। B.S.N.B. P.100.

(Śleṣa) and chime (Yamaka) is difficult for an ordinary reader to understand is called Dṛṣṭakūṭa.

4. In Dṛṣṭakūṭa poems some difficulty is felt in grasping the meaning on account of the use of poetic embellishments like Śleṣa, Yamaka or Rūpakātiśayokti. Besides, there are used in them some such words as are current in literature to signify only some particular traditional meaning.[1]

5. The Dṛṣṭakūṭa poems are a kind of enigmas meant, as if, as experiments for the attainment of mental concentration. Their sense is disguised through some artifice and can be unfolded only by means of great thinking and concentration of mind.[2]

A critical examination of these definitions will show that that though they bring out some important properties of Kūṭa-Kāvya yet they succeed in describing only its form rather than in presenting its complete connotation. If we analyse them we find that in a Kūṭa poem (1) there is a hidden or disguised sense which is beyond the comprehension of an ordinary reader (2) that the tendency to render the sense in-distinct or confused is due to the desire of creating wonder or engendering curiosity in the reader's mind, (3) that in order to bring about intricacy or in-distinctness in the sense recourse is taken to some artifice of speech such as the employment of homonymous words or the use of poetic embellishments like pun (Śleṣa), chime (Yamaka), metaphorical hyperbole (Rūpakātiśayokti) etc., and (4) lastly the understanding of the sense necessitates a

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1. "दृष्टकूटों में यमक, श्लेष, रूपकातिशयोक्ति आदि द्वारा अलंकारों के प्रयोग से अर्थ समझने में कठिनाई होती है। इसके अतिरिक्त इनमें कुछ ऐसे शब्दों का प्रयोग किया जाता है जो साहित्य में विशेष अर्थों में रूढ़ हो गये हैं। सू॰सौ॰पृ॰20.

2. युक्ति से छिपाये हुए और क्लिष्ट कल्पना तथा मनोयोग द्वारा खुलने वाले अर्थों से युक्त ये पद मानसिक एकाग्रता लाने के अभ्यासरूप मानो गोरखधन्धे हैं। अष्ट॰ वल्लभ॰ पृ॰ 28.

a great deal of imagination and attention of mind on the part of the reader.

Now the second of these points, i.e., the creation of wonder or curiosity may be taken ~~taken~~ more as an object than an element of Kūṭa poetry, while the last refers to the means which help the reader to understand the meaning disguised in it. Thus there are only two main characteristics of Kūṭa Kāvya:- (1) Gūḍhārthatā (terseness or intricacy of sense) and (2) Ukti-vaicitrya (charm of expression) based on word-play (Śabda Citratā). A study of the poems known as Kūṭa will reveal the fact that it is only these two characteristics which are essential to distinguish Kūṭa from other forms of poetic expressions.

<u>Gūḍhārthatā</u> or terseness of sense is considered by some critics as a blemish in poetry.[1] People generally do not like to read or relish difficult poems. Because of terseness Keśavadāsa, the well known Hindi poet, is called by some scholars, though ironically, 'a ghost of terse poetry' (Kaṭhina Kāvya ke Preta). But terseness is not always a defect. Sometimes it is rather an ornament, specially in Kūṭa Kāvya it is almost indispensable. Simplicity and distinctness are, no doubt, essential qualities of good poetry,[2] yet it is not possible to avoid indistinctness altogether in a composition. In fact some indistinctness or intricacy is bound to appear in every form of poetic expression which aims at producing charm. Even in Dhvani (suggestive poetry), which is considered to be the best form of poetry by all critics,[3] the suggested sense is not always within the competence of a common man to grasp. It is only 'Sahṛdaya-hṛdaya Saṃvedya, i.e., 'to be realised by a man of refined taste. Thus Kūṭa poetry seems to include within its purview the main

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1. K.P. 266-51.

2. मृदुललित-पदाढ्यं गूढशब्दार्थहीनं जनपदसुखबोध्यं युक्तिमन्नृत्ययोज्यम् ।
बहुकृतरस-मार्गं सन्धिसन्धानयुक्तं स भवति शुभकाव्यं नाटक-प्रेक्षकाणाम् ।। ना०शा०११८

3. K.P. p.59. इदमुत्तममतिशयिनि व्यंग्ये वाच्याद् ध्वनिर्बुधैः कथितः ।

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1. K.P. 208-21.
2. [illegible]
3. K.P. 257.

characteristics of even Rasa and Dhvani in as much as it has the technique of conveying indirectly the real sense which a poet desires his reader to grasp. Mere Bāla-bodha or 'a child's apprehension', therefore, is not the object of poetry. Deliberate attempt on the part of a poet to make his expression simple or otherwise renders it unnatural. Besides, indistinctness or intricacy of sense is relative to the capacity of the recipient (adhikārin) and depends on the nature of the subject. The Naiṣadhīya-caritaṃ of Śrī Harṣa, Harṣacaritam of Bāṇa, Vāsavadattā of Subandhu, Citramīmāṃsā of Appayadīkṣita, or the Kūṭa Sandoha of Rāmānuja etc., demand in their readers thorough knowledge and a refined intellect. In the same way, the present day Chāyāvāda or Rahasyavāda in Hindi poetry has indistinctness almost as an essential characteristic of its expression because of the abstract ideas, personification of natural objects and human emotions and the use of symbolical and metaphorical language. Kūṭa-Kāvya, therefore, need not be discarded, as is done by some scholars, merely for its terseness or obliquity of sense. As a matter of fact obliquity of sense and the twist of words in Kūṭa Kāvya are brought about deliberately for the sake of art. It presents a sort of intellectual exercise for the reader's mind and is difficult for an ordinary man to understand its meaning. It enhances the charm of expression and one feels delighted after the sense is fully grasped. But where indistinctness transcends the limit of all ingenuity and makes it almost impossible even for a man of refined intellect to grasp,it detracts from the beauty of expression and mars the charm of poetic relish.

Ukti-Vaicitrya

Ukti-vaicitrya or charm of expression is the other essential characteristic of Kūṭa. Though charm of expression is considered as a source of delight in all poetry, in Kūṭa

Kāvya it is an inseparable element. In reference to Kūṭa Kāvya, Ukti-Vaicitrya signifies Śabda Citratā' or word play which is brought about in many ways. The following are the principal devices which are employed to create word-play in a Kūṭa poem:-

1. Use of homonymous words in a conventional sense, e.g., the word 'dadhisuta' which literally means 'the product of ocean' may signify 'a pearl or the moon' or 'any other object obtained from the ocean, but by convention it is generally used in the sense of 'the moon'. The face or mouth is often compared with the moon and thus in a Kūṭa poem the word' 'Dadhisuta' is also used to denote a face or mouth as in the line ' देखौ माई दधिसुत में दधि जात '[1], (behold my friend the lotus is entering into the moon, i.e., the lotus-like hand of Kṛṣṇa with curd in it is seen entering into the mouth).

2. Chain of words denoting one sense, e.g.,

भूमिसुत अरि मित्र रिपु पुर तैं निकासत ... आय ' [2]

(takes out from the waist). Here the compound expression 'Bhūmisuta etc.,' means 'waist'. It is explained as follows:- 'Bhūmisuta' means Kevāñca (a kind of shrub), its 'Ari', i.e., enemy is monkey; its 'Hitu', i.e., friend is Rāma; his 'ripu', i.e., enemy was Rāvaṇa; his 'pura', i.e., city was, Laṅkā. Now from the affinity of the word 'Laṅkā with 'Laṅka' it is taken as equivalent to Laṅka which means 'waist'.

3. Formation of words from the syllables of other words e.g.

' सूरज सुत माता सुबोध की आपुन आदि दहावै।' ',[3]

(it is washing away the bower). Here the expression 'Suraja Suta mātā' means 'Kuntī' -- the mother of Karṇa who was the son of the Sun, and the word 'Subaudha' is taken to mean 'Jain'. Now the first syllables Kun and ja of the two words (Kuntī and Jain) respectively when combined together form the word 'Kuñja' which means 'a bower'.

4. Affinity or analogy of words:-

E.G.'मत्य बीच दै गए धाम कौं हरि अहार चलि जात।' ,[4]

1. Pada 13; 2. S.L. Pada 2.

3. Ibid 15; 4. Pada 101.

(though he gave a time limit of a fortnight only, yet it has now passed more than a month). Here the word 'Hari' means 'a lion'; his 'ahāra' food is Māṃsa (flesh). Now the word Māṃsa is, by affinity, equal to 'Māsa' which means 'a month'.

5. Objects denoting numbers:-

e.g. "ग्रह नक्षत्र अरु वेद जासु घर ताहि कहा सारंग सम्हारै ।"[1]

(does a man who has a jewel in his house keep a lamp?). Here the words 'Graha', 'Nachatra' and 'Veda' denote the numbers 9,27 and 4 respectively. It makes a total of 40. Now forty seers make a measure called 'Mana' in Hindi. Then by affinity 'Mana' is taken as equivalent to 'Mani', which means 'a jewel'.

6. Guessed out sense (Neyārtha-Lakṣaṇā)- It is a variety of figurative or secondary sense not based upon convention or upon any special purpose to be served. Thus it is considered a blemish in poetry and is not permissible, in accordance with the law stated by Kumārila that:-

"निरूढा लक्षणाः काश्चित् सामर्थ्यादभिधानवत् ।
क्रियन्ते साम्प्रतं काश्चित् काश्चिन्नैव त्वशक्तितः ।।"[2]

(a) Some forms of figurative use are such as are recognised as good as direct denotation itself, being based upon the inherent potency of the words, (b) there are others adopted for the moment, for some special purpose, and (c) while there are some that are absolutely incapable of affording the required sense and are hence inadmissible'). In Kūṭa-Kāvya, however, 'guessed out sense' is taken as a device which renders the intended sense indistinct; for example, in the verse quoted under number three above the word 'Subaudha' is used in the sense of 'Jain' which is a guessed-out sense. Here is quoted another example from Sanskrit.

"कुमार सम्भवं दृष्ट्वा रघुवंशे मनोऽदधत् ।
राक्षसानां कुले श्रेष्ठो रामो राजीवलोचनः ।।"[3]

1 Pada 5.L.23.
2. K.P.P. 283.
3. Subhā 195-32.

(The lotus-eyed Rāma who was the best in the Raghu family made up his mind to destroy the demons as he suspected them as oppressors of the world'). Here the word 'Kumāra Sambhavaṃ' means 'the rise of the oppressors of the earth' -- 'kuṃ' means 'the earth', 'māra' means 'destroyer' and 'Sambhava' means 'rise'. It is a guessed-out sense not based upon any convention or special purpose to be served.

(7) Inferring the sense from the context, e.g.,

"अर्जुनस्य इमे बाणा नेमे बाणा शिखंडिनः।
सीदन्ति मम गात्राणि माघमा सेगमा इव ॥"[1]

(These are the arrows of Arjuna and not of Śikhaṇḍin. They are piercing into my body like the young ones of a crab). Here the word 'Māghamā' means 'a crab' as it is connected with the word 'Segamā' (meaning young ones of a crab) in the present context.

(8) Formation of a new word by dropping some syllables of a word, e.g. :- "विषं भुङ्क्ष्व महाराज स्वजनैः परिवारितः।
विना कैन विना नाभ्यां कृष्णाजिनमकंटकम् ॥"[2]

(Enjoy O King! this unrivalled Kingdom in the company of your kinsmen). Here the word 'Kṛṣṇājinaṃ' gives the sense of 'Rājyaṃ' (kingdom) by dropping the syllables K, Ṣ, ṇ and n from it (ṛ + āji + aṃ by Sandhi are equal to Rājyaṃ).

(9) Sense drived from the etymology of a word, e.g., 'Vāsanā-vāsudeva' (Protect us O Vāsudeva, the container of the three worlds). Here the word 'Vāsana' is in the vocative case and is taken in its etymological meaning of one who contains the three worlds in him (Vāsayatiti Vāsanaḥ).

(10) Use of symbols:- When a thing is incapable of being described in simple words recourse is taken to describe it by a method of description in symbols and metaphors.

1. Subhā 194.4.
2. Ibid. 194-3. Also Mbh. 5-196 App.

The need of symbolism is, however, most acutely felt in the realm of spiritual and metaphysical expressions where it is directed at simplifying and charging with emotion highly subtle truths which would otherwise remain unintelligible to the commonality. This device is very commonly found in the Kūta Vāṇī of Kabir and other Santa poets. The following is an example quoted from Kabir:-

जल मैं कुंभ कुंभ मैं जल है, बाहर भीतर पानी ।
फूटा कुंभ जल जलहि समाना, यह तत कथौ गियानी ॥ [1]

(The water is in the pitcher and the pitcher is in the water. There is water inside and outside. When the pitcher is broken the water (inside the pitcher) is mixed with the water outside. Let the intelligent disclose this truth). It refers to the well known Vedantic notion of the oneness of the universe. The word 'jala' stands here for the Supreme spirit and 'Kumbha' for the universe.

(ii) Use of figures of speech (Alaṅkāras):- Alaṅkāras are the attributes of word and sense that lend elegance to poetry.[2] In Kūṭa, however, they are used as a mechanical device in order to render the sense indistinct or confused. There are many Alaṅkāras mentioned by poeticians but in Kūṭa the following are generally employed:- Anuprāsa (alliteration), Yamaka (Chime), Śleṣa (pun or paranomasia), Vakrokti (Equivocal), Virodha (contradiction), Samāsokti (Modal Metaphor), Paryāyokti (Pariphrasis). Apanhuti (concealment), Bhrāntimān (Illusion) and Rūpakātiśayokti (Metaphorical hyperbole). Illustrations showing the use of these figures in Kūṭa poems are given in the following chapters. Here it may be noted that some indistinctness of sense is observed in Dhvani (suggestive poetry) also where the inner hint is transcendent and excels the ordinary sense of words,[3] yet that cannot be taken as

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1. Kabir.

2. काव्य शोभा करान् धर्मानलंकारान् प्रचक्षते" का० द० II-1

3. यत्रार्थः शब्दो वा तमर्थमुपसर्जनीकृतस्वार्थौ ।
व्यंक्तः काव्यविशेषः स ध्वनिरिति सूरिभिः कथितः ॥ ध्व० १.१३

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1. Kabir.

2.

3.

Kūṭa Kāvya because the suggested sense therein does not necessarily require wordplay (Śabda citratā) or the use of Alaṅkāra and other similar devices. Besides, the disguised sense in a Kūṭa poem is not the suggested sense rather it is expressed from the words in an indirect way. Likewise the use of homonymous words or figures of speech is found in several varieties of 'citrakāvya' (fanciful poetry) also, but all these, too, cannot be called Kūṭa for the sense expressed in them is not always terse or disguised. Thus a Kūṭa poem is invariably marked by these two properties of Gūḍhārthatā and Ukti-vaicitrya or 'Śabda Citratā'.

Classification of Kūṭa

Following the characteristics of Kūṭa, it may be classified into two main divisions:- (1) Svataḥ Siddha (Spontaneous) and (2) Kalātmaka (artistic). Though the use of some device to hide the sense is necessary in every Kūṭa expression, sometimes the device is not employed with any specific effort on the part of the writer but it comes by itself as necessary for the expression of certain ideas which cannot be otherwise expressed. Such poems may be called Svataḥ Siddha (Spontaneous) or Ayatnaja (involving no effort) or Prākṛta (natural). All mystic and metaphysical expressions which necessitate the use of symbols and metaphors belong to this category. Some of the oblique expressions known as Viparyaya or Ulaṭavāṃsī (reversed statements) also fall in this class. Kalātmaka or artistic Kūṭas are those poems in which terseness of the sense is created with a deliberate effort, i.e., where a device is used consciously to hide the sense. It may also be called Yatnaja (born of conscious effort). This class comprises all those forms of Kūṭa expression which are not covered by the former category. It consists of some varieties of Prahelikā, Antrālāpa, Bahirālāpa, Praśnottara and a few varieties of Citrakāvya

also, such as 'Kriyā Guptā', 'Kartṛ Guptā', 'Mātrā-cyutaka', 'Akṣara-cyutaka,' etc. The type of the figure of speech called Śleṣa Vakrokti which is based on a pun may also be regarded as an aspect of Kūṭa.

Comparative Importance of Rasa and Alaṅkāra in Kūṭa Kāvya

It is to be observed that in Indian poetics poetry is said to be of three kinds:- (1) Dhvani or suggestive, in which the suggested meaning dominates the expressed, (2) Guṇībhūta Vyaṅgya or the poetry of subordinate suggestion in which the suggested meaning is not dominant, as stated above, and (3) Avyaṅgya or non-suggestive, which consists of fanciful words and meanings. Of these the first is considered as the best, the second that of middle excellence and the third of inferior kind by some critics.[1] Thus Kūṭa, which has Śabda-Citratā or fanciful words as one of its chief characteristics, may be said to belong to the third (i.e., the inferior) type of poetry. But there are some critics who consider Ukti-Vaicitrya or charm of expression as the chief characteristic of poetry. There have long been in Sanskrit Poetics two different schools of thought--(1) RasaVādin and (2) Alaṅkāra-Vādin, holding two opposite views about the real essence of poetry. One lays more stress on the emotional element (Bhāvapakṣa) and the other on the technical element (Kalāpakṣa). Of the five vital properties of poetry discovered by Indian poeticians, Alaṅkāra, Rīti and Vakrokti fall under the category of Alaṅkāra, whereas Rasa and Dhvani belong to the former class, Rasa. Thus Alaṅkāra and Rasa are the two main divisions representing respectively the corpus and the animus of poetry. According to the Alaṅkāravādins poetic embellishments form the distinctive features of poetic language and are the chief source of aesthetic pleasure.[2] It is these devices which

1. K.P. pp. 19-22.

2. A. 'काव्यं ग्राह्यमलंकारात्' का० लं० सू० १.१.२

B. 'काव्यशोभाकरान् धर्मानलंकारान् प्रचक्षते ।' का० द० २.-१.

also, such as 'Kriyā Guptā', 'Kartṛ Guptā', 'Mātrā-cyutaka', 'Akṣara-cyutaka,' etc. The type of the figure of speech called Śleṣa Vakrokti which is based on a pun may also be regarded as an aspect of Kūṭa.

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1. K.P. pp. 19-22.

2. A.

make the expression beautiful and effective, and so they are said to be the essential and inseparable attributes of poetry. Rasa is not an independent attribute. The charm lies in the artifice and craft of words and style. Bhāmaha says, 'Not a single word should be spoken if it is devoid of beauty. The face of a woman, though graceful by nature, does not shine without an ornament.'[1] Daṇḍin, Udbhaṭa, Rudraṭa, Ruyyaka, Vāmana, Pratihārendurāja, Bhoja, Jayadeva, and Appayadīkṣita and a host of other critics, all maintain the same view and lay stress on the Alaṅkāras as the most essential characteristic of poetry. It is not that these critics were not aware of Rasa[2] but they did not apply it to Kāvya in general. To them Alaṅkāra seemed to be the most important part. Thus it is the technical element (Kalāpakṣa) which is emphasised most by this school. However rich may be the material yielded by experience, however fresh and strong may be the writers' thought, feeling and imagination in dealing with them, the work cannot be completed without an appropriate expression. The given material has to be moulded or fashioned in accordance with the principles, order, symmetry, beauty and effectiveness. 'Style is the dress of thought.'[3] The choice of words, the twist of phrases, the structure of the sentences, their particular rhythm and cadence, these are curiously interlinked with the individuality of the writer. Above the intellectual and emotional context, and above the fundamental element of life in a poem, it appeals to us by reason of its form. The precision which arises from the right use of the right words, the propriety of harmony which should exist between the thing and the phrasing of it evinces the skill of the poet.

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१. 'सर्वथा पदमप्येकं न निगाद्यमवद्यवत् । न कान्तमपि निर्भूषं विभाति वनिताननम् । का० लं० 1-13.

२. i भामह.. स्वादु काव्यरसोन्मिश्रं शास्त्रमप्युपयुंजते । का० लं० V-3.
ii दंडिन्.. कामं सर्वोऽप्यलंकारो रसमर्थे निषिंचतु । का० द० 1-62
iii वामन... दीप्तरसत्वं कान्तिः । का० लं० III, II-14.
iv रुद्रट... स्तैरेषा रसवतो रमयन्ति पुंसः का० लं० XI.
v रुद्रभट्ट.. लक्ष्मीरिव ऋते त्यागान्नो वाणी भाति नीरसा । शृं० ति० XIV-2

3. Pope

make the expression beautiful and effective, and so they are said to be the essential and inseparable attributes of poetry. Rasa is not an independent attribute. The charm lies in the artifice and craft of words and style. Bhāmaha says, 'Not a single word should be spoken if it is devoid of beauty. The face of a woman, though graceful by nature, does not shine without an ornament.'[1] Daṇḍin, Udbhaṭa, Rudraṭa, Ruyyaka, Vāmana, Pratihārendurāja, Bhoja, Jayadeva, and Appayadīkṣita and a host of other critics, all maintain the same view and lay stress on the Alaṅkāras as the most essential characteristic of poetry. It is not that these critics were not aware of Rasa[2] but they did not apply it to Kāvya in general. To them Alaṅkāra seemed to be the most important part. Thus it is the technical element (Kalāpakṣa) which is emphasised most by this school. However rich may be the material yielded by experience, however fresh and strong may be the writers' thought, feeling and imagination in dealing with them, the work cannot be completed without an appropriate expression. The given material has to be moulded or fashioned in accordance with the principles, order, symmetry, beauty and effectiveness. 'Style is the dress of thought.'[3] The choice of words, the twist of phrases, the structure of the sentences, their particular rhythm and cadence, these are curiously interlinked with the individuality of the writer. Above the intellectual and emotional content, and above the fundamental element of life in a poem, it appeals to us by reason of its form. The precision which arises from the right use of the right words, the propriety of harmony which should exist between the thing and the phrasing of it evinces the skill of the poet.

"यस्तु प्रयुंक्ते कुशलो विशेषे शब्दान् यथावत् व्यवहारकाले ।
सोऽनन्तमाप्नोति जयं परत्र वाग्योगविद्दुष्यति चापशब्दैः ॥" I.

(Poetry is the medium which testifies to the paramount desire of man to blend expression with artistic creation!). Where the aesthetic sense is present at all, we take a special satisfaction in merely shaping expression into the form of poetry. Thus according to the Alaṅkāra-Vādins every charm of expression (Ukti-Vaicitrya) is a source of uncommon delight and, therefore, deserves to be called poetry.

The Rasa-Vādins, on the other hand, hold that the real charm of poetry lies in the beauty of feelings and emotions. It does not appeal to our reason or imagination. 'Rasa' or Aesthetic pleasure is the soul of poetry.'[2] Thus in their opinion every Ukti-Vaicitya is not a source of delight but only that which awakens the moods that lie dormant in our heart. It is said by some writers that curiosity (Kutūhala) is the fundamental instinct which gives rise to charm. When we see an uncommon object or hear something strange or extraordinary our sense of curiosity is awakened and satisfied. There is something extraordinary in poetry which causes Kutūhala in the mind of the reader. But according to the Rasavādins Kutūhala is not the fundamental instinct for the creation of charm in poetry. To them poetic pleasure lies in the excitement of our feelings and

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I M. Bhāṣya P10.

2. i 'वाक्यं रसात्मकं काव्यम्'। सा० द० P 27.

ii अलंकारस्तु शोभायै रस आत्मा परंमनः । अ० शे० P. 6.

iii वाग्वैदग्ध्यप्रधानेऽपि रस एवात्र कारणम् । अ० पु० 336 - 33.

iv एवं पंचात्मके ध्वनौ परमरमणीयतया रसध्वनिस्तदात्मा । र० गं० P21.

v तेन रस एव वस्तुत आत्मा । वस्त्वलंकारध्वनी तु रसं प्रति पर्यवस्येते । लोचन P.27

vi रम्यं जुगुप्सितमुदारमथापि नीचमुग्रं प्रसादिगहनं विकृतं चवस्तु ।
यद्वाप्यवस्तु कविभावकभाव्यमानं तन्नास्ति यन्न रसभावमुपैति लोके । द० रू० 8.

emotions. No doubt that there is some sort of wonder or curiosity for the extraordinary skill of the poet mixed with the real aesthetic sense in poetry, but that is of little importance and does not exist at the time of the experience of Rasa. The charm which does not excite feelings and emotions may cause wonder and curiosity for the intelligence and flight of imagination of the writer, and one may get some intellectual delight after he is able to solve a difficult problem or undo an intellectual knot, but it cannot yield real poetic pleasure. Therefore, the charm in poetry which simply engenders the sense of curiosity is not considered essential for poetry. It is for this reason that Kūṭa poems which mainly aim at the creation of wonder and curiosity through the charm of fanciful words and expression are not considered by these critics as good poetry. It, however, does not mean that Kūṭa poems are devoid of Rasa and Dhvani altogether. In some of the Kūṭa poems of Sūradāsa oblique expression is resorted to, as will be shown later, for displaying the climax of emotion especially the emotion of love in separation; and those poems, therefore, may be regarded as illustrations of quite good poetry. Besides, Kūṭa poems serve some definite purpose as we shall presently see.

<u>Functions and Purpose of Kūṭa Kāvya.</u>

The causes which induce poets to resort to terse and enigmatic expressions like the Kūṭa may be enumerated, in brief, as follows:-

1. Creation of wonder and curiosity.
2. Display of erudition and skill in poetic art.
3. Expression of mystic and metaphysical experience.
4. Desire to conceal something from others.
5. Preservation of the secrecy of religious ideas and practices.

I. Creation of wonder and Curiosity.

The fact that poetry creates wonder is accepted generally. Wonder consists in bringing forth a beautiful sense through charming words, and its presentation is a source of uncommon delight. It is for this reason that there is a general tendency among the poets to blend expression with artistic creation. This tendency leads more often to the adoption of the mode of concealment as an artifice for the creation of wonder. From the point of view of the writer, this creation of wonder is again intended for (1) engendering curiosity in the reader's mind or (2) displaying erudition and dexterity of speech and poetic art; while from the reader's point of view it is meant merely for diversion and recreation. In Kūṭa poetry charm depends chiefly on verbal jugglery and is an off-spring of intellectual exercise. It also helps in awakening curiosity in the mind of the reader. Even great poets considered Kūṭa as a feat of intellectual exercise and indulged in it for the same reason. In fact, they began to look upon it as one of the purposes of poetic composition as is evident from the assertion of Vedavyasa himself:- ग्रन्थग्रन्थिं तदा चक्रे मुनिर्गूढं कुतूहलात् । [1]

(The sage composed some knotty expressions in the poem for the sake of curiosity). The expression Kutūhalādhyāyī ' in the Agnipurāṇa also indicates that the muse of poets sported in indirect expressions intended for engendering curiosity. In folk songs the types of compositions known as 'Pahelī' or 'mukarī' were used to create charm and wonder, and this probably gave rise to the tendency of Kūṭa expressions in long poems as well. In fact whether it be a drama or an audible poem it cannot generally delight a responsive mind unless it possesses some charm of wit and artistic speech. Many of the Kūṭa songs of Vidyāpati and Sūradāsa were composed only with this object.

1. M.bh. 171-80.

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1. M.Bh. 1.1-80.

Display of erudition and skill in poetic art.

The desire to display erudition and dexterity of speech or skill in poetic art is another motive which inspires poets to resort to terse style. There was an age when poetry was taken as an art which brought both wealth and reputation for the poet. During that age riddles and conundrums became a fashion and it was not out of form and literary dignity of a poet to indulge in them. On the other hand, it was regarded as an evidence of mastery over verbal expression and as a specimen of scholarship. Those were the days when abundance of figurative expression and play on words were recognised as a merit. Rājaśekhara says:-

'उत्तिविसेसो कव्वं भासा जा होउ सा होउ ।'[1]

(Peculiarity of expression is an essential element of poetry irrespective of language or the emotion manifested therein). A similar expression is found in Bhāmaha which has been referred to earlier.[2]

According to Vāmana, poetic excellence lay in a faultless arrangement of words which are in harmony with the sense so much so that a small change even in a syllable would disturb the beauty of the form.[3] The same view is held by Rājaśekhara and Avantisundarī also. 'Indeed the beauty of a poem depends on the selection of charming words, their harmonised set up and the manifestation of emotion.'[4] Poetic craft was thus deemed to be the supreme skill by the Alaṅkāra school of Indian poetics. It had become a public fashion to organise literary combats, poetic disquisitions

1. Karpūr. Act I.
2. See Page 25.
3. K.M.P. 20 - ' पदानां परिवृत्ति वैमुख्यं पाकः । इति वामनीयाः ।
तदाहुः- "यत्पदानि त्यजन्त्येव परिवृत्ति सहिष्णुताम् ।
तं शब्दन्याय निष्णाताः शब्दपाकं प्रचक्षते ।"
4 "रसोचित शब्दार्थसूक्ति निबन्धनः पाकः ।" यदाह अवन्ति सुन्दरी ।
"गुणालंकाररीत्यर्थ शब्दार्थ ग्रंथनक्रमः ।
स्वदते सुधियां येन वाक्यपाकः स मां प्रति ॥
सति वक्तरि सत्यर्थे सति शब्दे रसे सति ।
अस्ति तन्न विना येन परि स्रवति वाङ्मधु ॥" K. M. P20.

popularly known as Sarasvatī Bhavan, Kāvya-devāyatana and 'Vidyā-goṣṭhīs to honour poets and literary giants noted for their technical feats such as 'Akṣara-cyutaka', Bindumatī, 'Samasyāpūrti' etc., They were honoured not only by the gift of high positions but often their chariots were drawn by the kings and nobles, and they were profusely rewarded.[1]

There is evidence to show that in the courts of the kings attempts were made to defeat the rival by a display of mastery over language and extempore compositions (Āśu kavitva). Poets skilled in this art amazed the courts and attained glory. According to Rudraṭa 'Mātrācyutaka' and 'Bindumatī' etc. are useful for purposes of amusement.[2] Daṇḍin also recognises Prahelikās as useful for emusement in Goṣṭhīs.[3] He observes that without genius and practice no one can attain proficiency in poety. A person desirous of gaining fame must learn the science of poetry and practise it as an art with great diligence. If one is diligent he can compensate for the want of genius and win laurels in the assembly of the learned.[4] A poet had to take part in literary tournaments and stand to the acid test of the great critics of the art. This is the reason why in older works on poetics so much emphasis was laid on the charm of expresšion.

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1. K.M.pp. 54-55. Rājaśekhara gives an account of how a king should hold assemblies for the test and honour of poets.
   'राजा कविः कविसमाजं विदधीत ।.. स काव्यपरीक्षायै सभां कारयेत् ।—
   तत्र यथासुखमासीनः काव्यगोष्ठीं प्रवर्तयेत् भावयेत् परीक्षेत च ।'
   तत्र परिचारिणीनां ब्रह्मयानं पट्टबन्धश्च ।
2. मात्राबिन्दुच्युतके प्रहेलिका कारक क्रियागूढे ।
   प्रश्नोत्तरादि चान्यत् क्रीडामात्रोपयोगमिदम् । का० लं० 5-29.
3. क्रीडा गोष्ठी विनोदेषु तज्ज्ञैराकीर्णमन्त्रणे ।
   परव्यामोहने चापि सोपयोगाः प्रहेलिकाः । का० द० 3-97.
4. न विद्यते यद्यपि पूर्ववासना गुणानुबन्धि प्रतिभानमद्भुतम् ।
   श्रुतेन यत्नेन च वागुपासिता ध्रुवं करोत्येव कमप्यनुग्रहम् ॥
   तदस्ततन्द्रैरनिशं सरस्वती श्रमादुपास्या खलु कीर्तिमीप्सुभिः ।
   कृशे कवित्वेऽपि जनाः कृतश्रमा विदग्धगोष्ठीषु विहर्तुमीशते ॥" का० द० I, 104-5.

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1. K.M.pp. 54-55. Rājaśekhara gives an account of how a king should hold assemblies for the test and honour of poets.
[illegible]

2. [illegible]

3. [illegible] का० द० 3-97.

4. [illegible]

The citizens also used to take delight in such forms of poetic composition. Bāṇa has given, in his Kādambarī, a description of a royal court wherein the courtiers used to amuse themselves in diverse ways which included among others some technical feats of poetic art also as the 'Akṣara-cyutaka', 'Bindumatī', 'Mātrā-cyutaka' 'Gūḍha-caturthapāda and 'Prahelikā'.[1] It shows that people were fond of poetic art. Such social conditions and high standards of poetic sensibility among the classes became largely responsible for the production of numerous poems of the type of Kūṭa, citra and prahelikā, during the mediaeval ages. In almost all the anthologies they find a place and even the sayings of some master minds like Māgha, Bhāravi and Śrīharṣa are not free from such obliquity. During the moments of inspiration and ecstasy the speech of the poet is excited by itself. No effort is needed for adorning it with figures of speech. It is invariably spontaneous (Ayatnaja). It is in fact want of emotion, that makes it resort to outward beauty, to seek shelter with riddles, conundrums and figures of speech. Among the sixty four arts mentioned by Vātsyāyana in his Kāmasūtra, there are some which refer to poetic compositions, e.g., -- Prahelikā, Pratimālā, Durvācaka Yoga, Kāvya Samasyā-pūraṇa, Akṣara-muṣṭikā-Kathana, Mlecchita-Vikalpa, Sampāṭhya, Mānasī, 'Kāvyakriyā' and 'Kriyā-Vikalpa'. All these arts were treated as sources of amusement along with the other means like 'Madyapāna' (drinking), Udyāna-krīḍā' (play in the garden) etc. Thus it is clear that to the Indians the ultimate end of poetry is not merely imitation of life but amusement and delight also. For this reason they endeavour, to express themselves in an effective and artistic manner and sometimes resort even to difficult and crooked expressions like the Kūṭa.

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1. कादं० p. 151. कदाचिदावद्धविदग्धमंडलः काव्यप्रबन्धरचनेन, कदाचिच्छास्त्रालापेन कदाचिदाख्यानकाख्यायिकेतिहास पुराणाकर्णनेन कदाचिदालेख्यविनोदेन, कदाचिदक्षरच्युतकबिन्दुमती गूढचतुर्थपाद प्रहेलिका प्रदानादिभिर्वनिता संभोग पराङ्मुखः ।

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1. [illegible]

Kūṭakāvya was treated as an art which was inspired by a desire for the creation of wonder, engendering curiosity and self expression.

Expression of mystic and spiritual experience.

The mode of speech like Kuta is often employed for the expression of mystic and spiritual experience. Mysticism is a phase of thought or rather of feeling which from its very nature is hardly capable of exact definition. It is in the nature of human mind to grasp the divine essence or the ultimate reality of things and to enjoy bliss of actual communion with the perfect. It has two sides (1) religious and (2) philosophical. The former is practical and the other is theoratical and speculative. In the speculative mysticism the thought that is uppermost in the mind of the mystic is that of a supreme, all pervading and indwelling power within whom all things are integrated. Hence the speculative utterances of mystics are always more or less pantheistic in character. On the practical side mysticism maintains the possibility of direct intercourse with the Supreme Being -- intercourse not through any external medium such as historical revelation, oracles, response to praise and the like but by a species of transfusion or identification in which the individual becomes in unison with the divine element. God ceases to be an object to him but becomes an experience. Individual-istic in character it is the outcome of a longing for intimate communion with the divine. The divine power being invisible cannot be observed or realised in the ordinary way in which other visible objects of the world are known. So whenever the mystic saints have endeavoured to express their experience in distinct language they have failed. Sanits and poets have, therefore, characterised mystic experience as an object of mute relish. Kabir says:-

अकथु कहानी प्रेम की कछु कही न जाय ।
गूंगे केरी सरकरा बैठा मुसुकाय ।। 1

1. K.G.

The story of love with God cannot be described. It is so because language is a very inadequate instrument to give expression to the experience of a mystic seer, and it is difficult for others to grasp the full significance expressed therein. But being unable to contain the joy of it within himself the seer unwillingly gives vent to that only truth that is his own experience, and in that attempt he bursts out into songs in which emotive urge exhausts itself in the invention of phrases for expressing the closeness of his union with the ultimate reality. The inexpressibility of the mystic experience, thus, often leads to a method of description in symbols and metaphors. Just as the dumb man can only make signs so the mystic, too, enjoys himself and makes signs alone. It is this language of signs that the Saint poets of the Vedic hymns and the Upaniṣads, the Siddhas, the Nāthas and the Santa poets like Kabir and Dādū speak in. Any poet who tries to tread in the spiritual realm has to take recourse to this language of signs and metaphors. The spiritual poets of our times Tagore and Yeats, too, have spoken in this language.

Symbolism is a necessity of human experience. The whole machinery of human life depends on symbols for smooth running. Ritualism in religion is symbolism pure and simple. Language itself is a symbolic device. In the words of Mr. Whitehead, "The function of the symbolic element in life is to be definite, manageable, reproducible and also to be charged with their own emotional efficiency."[1]

The need of symbolism, however, is felt most acutely in the realm of metaphysical and spiritual expression where it aims at simplifying and charging with emotion highly subtle truths which would otherwise remain unintelligible to the commonality. As observed by Dr. P.D.Berthwal, 'Truths intuitionally realised by seers of prophetic vision who have plunged

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deep into the very sources of life are redeemed to humanity when symbolised by deeply coloured images displaying affluent beauty. But it requires at least some previous training to understand this language of signs. Lack of this training is apt to result in misunderstanding the real significance of symbolism, which accounts for the doctrine of symbolism into realism, which latter fact in its turn is at the root of many evils prevalent among some of the best intentioned Vaiṣṇava sects.'[1] Kabir has, therefore, advised not to speak to one who does not understand this speech of signs. Even ordinary poetry requires this training. Here is quoted an example of a symbolic image which though common-place does yet convey a high truth:-

च्यूंटी चावल लैचली बिच मैं मिलगई दाल ।
कह कबीर दोउ ना मिलै इक ले दूजी डार ।।[2]

(The ant is taking away a grain of rice while on the way it gets pulse. Kabir says that it cannot take both things together. One has to be dropped if the other is to be taken).

It is no doubt an attractively simple way of pressing home a great truth that the self of matter and the self of spirit can never meet. One of the twain must disappear, there is no place for both.

Mystic and metaphysical experience is also expressed in another mode of description called paradox (contradictory phrases) as 'moonlight without the moon and sun-shine without the sun'. This method is known as Viparyaya or Ulaṭavāṃsī (in Hindi) and is found more frequently used in the poetic expressions of the Siddhas, the Nāthas and the Santa poets of the Nirguṇa school of Hindi poetry. These paradoxes are of two types (1) necessary when the idea cannot be expressed except through this form and (2) secretive which is used to consciously hide the meaning so that the secrets of spiritual path may be

1. N.S.H.P. p. 220-21.
2. K.G.

deep into the very sources of life are redeemed to humanity when symbolised by deeply coloured images displaying affluent beauty. But it requires at least some previous training to understand this language of signs. Lack of this training is apt to result in misunderstanding the real significance of symbolism, which accounts for the doctrine of symbolism into realism, which latter fact in its turn is at the root of many evils prevalent among some of the best intentioned Vaiṣṇava sects.'[1] Kabir has, therefore, advised not to speak to one who does not understand this speech of signs. Even ordinary poetry requires this training. Here is quoted an example of a symbolic image which though common-place does yet convey a high truth:-

चींटी चावल ले चली बिच में मिल गई दाल ।
कहै कबीर दोउ ना मिलै इक ले दूजी डाल ॥[2]

(The ant is taking away a grain of rice while on the way it gets pulse. Kabir says that it cannot take both things together. One has to be dropped if the other is to be taken).

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prevented from falling into unworthy hands, or to use the Biblical phrase, so that 'the pearls may not be scattered before the swine.' The necessary paradoxes are suggestive and make undoubtedly high poetry, but the secretive paradoxes are intentional and as such cannot by their very nature be conducive to the production of good poetry. 'Poetry consists in the unfoldment of the innermost secrets of life and not in the concealment thereof. But even such a device, when sparingly taken recourse to, evokes a strong curiosity for the meaning in the hearer and gives a pleasant shock of amazement when the meaning is unearthed, which renders him comparatively more receptive than he would have otherwise been.[1] In Kabir's songs the paradox of both the types is available.

4. <u>Desire to conceal knowledge from others.</u>

Sometimes it so happens that a person wants to pass on something secretly to another person in order to serve a special purpose; he, then, adopts a mode of expression which may be understood only by the person spoken to and not by others. For example, in the Ādiparva of the Mahābhārata when Vidura informs Yudhiṣṭhira of the mischievous plan of Duryodhana to burn the Pāṇḍavas alive in the lac-house that was built for the purpose in Vārṇāvata, he uses Kūṭa style so that the secret would not be divulged to any other man, e.g., Vidura says:-

अलोहं निशितं शस्त्रं शरीरपरिकर्तनम् ।
यो वेत्ति न तु तं घ्नन्ति प्रतिघातविदं द्विषः ॥[2]

(That palace is made of inflammable substance which is outwordly not visible. Therefore, you must leave it at night. Verily enemies cannot destroy a person who knows the remedy well in hand). Here the words 'Aloham', Niśitam', 'Śarīram' etc. do not convey their expressed meaning but an indirect

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1. N.S. H.P. p. 228.
2. Mbh. 1, 145-22.

and hidden sense. Alohaṃ means 'that which is full of inflammable objects', 'Niśi and Taṃ' are to be taken as two separate words and not one word. 'Niśi' means at night and Taṃ refers to the palace. The word Śastraṃ means 'a palace' here 'derived from the root 'Śas' (meaning to stay or reside). 'Śarīra-parikartanaṃ' means 'that which conceals all signs of doing harm outwardly.'

Such a mode of circuitous speech is often used by persons of a particular business community which has a special code of words or symbols exclusively understood by them.

5. Preservation of the Secrecy of Religious ideas and practices.

Recourse to symbolical and oblique expressions, like the Kūṭa, has, however, been taken to very frequently by writers of religious poetry in order to preserve the secrecy of the doctrines and practices of their religion. It has been a general tendency in India to hide such knowledge from the common man, and impart the teaching of religion only to those who were thought fit.[1] The tendency of exclusive knowledge has been the chief characteristic of the religious schools based on Tantric mode of worship, such as Śaiva and Śākta cults of Hinduism and the Vajrayāna and Sahajayāna schools of Buddhism. Some sects of the Vaiṣṇava Bhakti school also, as the Pañcarātra,[2] Caitanya and the Sahajiā Sampradāya of Bengal, have this tendency of concealing the tenets and practices of their faith.

The followers of the Sahajiyā cult enjoin the strictest secrecy about their 'holy books.' They are mainly preserved in manuscripts and are inaccessible to those who are outside their fold. It is said in one of the books that no effort should be spared to preserve the secrecy of this Tantra as it

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१. देयं शिष्याय शान्ताय विष्णुभक्तिरताय च । सम्मोहन तंत्र 19.
२. गोपनीयं गोपनीयं गोपनीयं प्रयत्नतः । पाञ्चरात्र 4,7-5.

is so enjoined by the Tantra itself.[1] In another text it is said that this knowledge should not be disclosed to one who has no desire to hear it, who is not a disciple, who is a hypocrite and who is not devoted to the cult.[2]

The reason for this tendency may be sought in their habitual practices which were peculiar to themselves and were hardly capable of receiving public approbation, e.g., the Śākta Tāntricists have prescribed the use of wine, women, fish and meat as a means to the highest realisation. They advocate female companionship for mystic practices and differ widely from other schools which lay stress on continence and practices of restraint. In Rāja Śekhara's Karpūramañjarī the well known Tāntrika Bhairavānanda states--'As for spells and incantations, they may go to hell. I know nothing of them. My teachers excused me even from the practice for trance'[3]. In dealing with higher aspect of the doctrine the Tantras say that union with women need not be of a physical character but one may as well adopt the principle and apply it for mental culture.

The ideal of Mate's love is ingrained in the doctrine of several devotional schools[4]. In Vaiṣṇavism it has an important place. It crept into Vaiṣṇava theology from the anecdotes of the amours of Rādhā and Kṛṣṇa. The popular belief is that Rādhā was the wife of Ayana (Aihana or Abhimanya) who was a rich herdsman of Braja and she fell in love with Kṛṣṇa who is regarded as an incarnation of Viṣṇu. Hence the Vaiṣṇavas who are the worshippers of Rādhā

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1. श्रुतादिमतं तंत्रं पूर्णमिन्द्यानपेक्षया। गोप्यं सर्वं प्रयत्नेन गोपनं तंत्रचोदितम्। ज्ञानमंजरी पटल ६
2. न चाशुश्रूषवे वाच्यं नाशिष्याय न दाम्भिने। नाभक्ताय कदाचन। धाराय कृतघ्नाय न दाम्भिकाय दुरात्मने। ब्रह्महत्यामवाप्नोति तस्माद्यत्नेन गोपयेत्॥ पां.रा. ४,१-२३.
3. "मन्तं न तन्तं न किमपि जाने । भानं च नो किंपि गुरुप्पसाआ ।
मज्जं पिबामो महिलं रमामो मोक्खं च जामो कुलमग्गलग्गा ॥" कर्पूर. १-१.
4. E.g., Pañcarātra, Caitanya, Sahajiā, Vallabha, and Rādhā Vallabha cults.

and Kṛṣṇa can hardly dispense with the ideal of companionship manifested in the love of these two lovers who were their ideals. But they generally take it in this sense that God is to be loved with as much intensity and fervour as Rādhā a married woman loved Kṛṣṇa and sacrificed everything else for the object of her lover. Thus the episode teaches the Vaiṣṇavas a spirit of complete self-surrender (Prapatti) in divine love, and that is the true spirit in which the Vaiṣṇava writers interpret the significance of the love of Rādhā and Kṛṣṇa. The Parakīyā love of Rādhā has been utilised to set forth before a devotee a noble ideal of divine love for Kṛṣṇa, and thus Rati arises in his mind which, when concentrated, assumes the form of deep love and yields perpetual bliss.

In order to countenance the popular notions against such companionship and to allay the fears of possible degeneration due to an abuse of sacred practices, the Vaiṣṇavas put forth various philosophical and other arguments in justification for the innate purity of their faith, in spite of its apparent illicit complexion. The most important argument so advanced is that it sublimates the libido of the common man to the highest notions of sacred devotion. Nevertheless, this ideal in its rude form was very likely to prompt the susceptibilities of an average man and so the preceptors took eminent care to place the essence of their noble traits before the deserving persons only. It is for this reason that the treasure preserved in the religious experience of these numerous cults is often found in mystic and enigmatic speech.

In view of the purposes served by Kūṭa compositions there are observed in Hindi literature two main traditions of Kūṭa poetry, (1) Ulaṭavāṃsis and (2) Dṛṣṭakūṭa. The

former was adopted for the expression of mystic and metaphysical experience, while the latter was used chiefly for literary attainments. Though the mystic and metaphysical expressions are found in old Sanskrit literature also, the form of Ulaṭavāṃsīs was, in fact, an innovation of the Siddhas and the Nātha Panthī Yogins. Kabir and other Santa poets wrote under the influence of this tradition. Canda, Vidyāpati and Sūradāsa followed the old tradition of Sanskrit poetry and their abstruse lyrics are known as Dṛṣṭakūṭa. As a writer of Kūṭa, Sūradāsa occupies the foremost place as he wrote perhaps the largest number of Kūṭa poems and exhibited his skill in almost all its varieties. Besides, the tradition of Kūṭa came practically to an end with him, as it is found rarely to have been attempted by later writers. The Kūṭa poems of Sūradāsa, therefore, deserve a special study. But before a detailed account of Sūradāsa's Kūṭas is taken up, it will not be a digression to make a succinct survey of Kūṭa poetry both in Sanskrit and Hindi, written by poets anterior to him, as it might have probably influenced and inspired him to give vent to his muse through the traditional course of terse but poignant expression of the type of Kūṭa.

Chapter III.

Tradition of Kūṭa Kāvya before Sūradāsa.

Kūṭa Kāvya in Sanskrit.

Poetry of the type of Kūṭa has been very popular with the Indians from very ancient times. A great deal of such poetry is found both in the Vedic and the classical Sanskrit literature. The oldest literary monument of the Indo-Aryans viz., the Ṛgveda, contains along with high class poetry many hymns in the nature of riddles (designated as riddle-hymns by M.Winternitz)[1] which can very well be regarded as the earliest specimens of Kūṭa Kāvya. Due to the obscure and mysterious expressions some of these riddle-hymns are left by commentators altogether unexplained, and many others have been misunderstood or wrongly interpreted while there are others the right meaning of which is still in the highest degree doubtful.[2]

Owing to their obscure nature the language of these riddle-hymns is called by some scholars as Samādhi-bhāṣā[3] or elliplical speech. It appears that this sort of elliptical speech was adopted in the hymns for the expression of mystic and spiritual ideas. Yāska calls the hymns dealing with metaphysical import as 'Ādhyātmikī', while some others he has designated as Parokṣa-Kṛtā or simply obscure.[4] We come across such riddle-hymns even in the Atharvaveda and the Yajurveda.

1. H.I.L.P.117.
2. From Yāska's Nirukta and Sāyaṇa's 'Introduction to the Ṛgveda Bhāṣya' it is understood that already in early times many hymns of the Ṛgveda were not quite intelligible and a good many scholars busied themselves with their possible interpretation. Some of these scholars declared outright that the whole Vedic exegesis is worthless as the hymns are obscure, senseless and contradictory to each other (Nirukta 1-5). To this Yāska, however, remarks that it is not true. It is not the fault of the beam if the blind man does not see it. The hymns are not without meaning, but it requires sufficient intelligence, skill and hard labour to understand them (Ibid). In the explanations of difficult words Yāska himself relies on etymology and frequently gives two or more different interpretations of one and the same word. It follows from this that even in Yāska's time the sense of many hymns and passages of the Ṛgveda was not fully established. A similar discussion is given in the Sāyaṇa's Introduction to the Ṛgveda Bhāṣya where a doubt is raised on behalf of those who do not accept the authority of the Veda that the hymns are either without any meaning or their meaning is doubtful, contradictory and obscure and Sāyaṇa replies to it that it is not correct. The hymns have meaning which have been clearly explained by Yāska and other commentators. (Upodghāta p.6).
3. Vāsudeva Sharmaṇa Aggrawal followed by others.
4. Nirukta VIII-1.

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The Upaniṣads, too, which are said to be merely philosophical treatises, contain some such riddles and enigmatic expressions describing a metaphysical truth or the nature of the Supreme Being. This tradition of riddle-poetry in the old texts may be designated as 'Rahasyavādi (Mystical)'. The reasons why such riddles are found in these early religious books may be enumerated as follows:-

I. The Ṛgveda contains hymns which describe the gods and their miraculous deeds. The greatest majority of these gods has proceeded from natural phenomena which have been transformed into mythological figures. Some of these gods are invisible and their personification gives rise to mystic ideas. Therefore, much of what these hymns contain is expressed in symbols and metaphors which are often obscure and unintelligible. As an illustration the following hymn may be quoted.

"तिग्ममेको विभर्ति हस्त आयुधं [illegible] शुचि रुग्रो जलाषभेषजः।"[1]

(And one bears in his mighty hand a weapon sharp, yet kind withal, seeks to heal). Here from the very short description the god meant (i.e., Rudra) can only be guessed.

2. There are some sacrifical songs and litanies for ritual purposes which are couched in intricate and difficult riddles and enigmas. They were used at the great sacrifices performed by kings, and at the contests of various kinds. The priest propounded all sorts of questions from the whole range of priestly knowledge not only to the princes offering the sacrifice but also to their companions in office, with whom they strove for eminence. In these questions the matters under discussion are usually not expressed in their ordinary, commonly understood terms, but are indicated by symbolical expressions, or merely by mystical references, in which numerals play an important part. They are taken now from nature, now from the

1. Ṛg. 8, 29-5.

spiritual life. Heaven and earth, the sun and the moon, the atmosphere, the clouds, rain and its production by evaporation of the mists by means of the Sun's rays, the course of the sun, the year, the seasons, months, days and nights are here favourite objects of symbolic clothing; their interpretation is regarded as a feat of the highest literary skill. The following is an example which gives a description of the year.

द्वादश प्रधयश्चक्रमेकं त्रीणि नभ्यानिक उत च्चिकेत ।
तस्मिंत्साकं त्रिंशता शंकवोऽर्पिताः षष्टिर्न चला चलासः ॥ [1]

(Twelve tyres, one wheel, three naves: who knows that? In it there are altogether about three hundred and sixty moveable pegs).[2] Reference is obviously made here to the year with twelve months, three seasons and roughly three hundred and sixty days.

3. With this enigmatical poetry the group of hymns the metaphysical poetry - may also be mentioned. With few exceptions the compositions of this class contain questions concerning the beginning and the origin of all things, speculations about the Universe and the creation and also the great panthiestic ideas about the universal soul. Such querries occur here and there in the enigmatical form as well. The poets search with their intellect for the hidden traces of the invisible, unseen gods, for their origin and deeds, e.g.,

य ईं चकार न सो अस्य वेद य ईं ददर्श हिरुगिन्नु तस्मात् ।
स मातुर्योना परिवीतो अन्तर्बहु प्रजा निर्ऋतिमाविवेश ॥ [3]

(He who made him knows nothing of Him; he who has seen Him, from him He is hidden; He lies enwrapped in the womb of the mother, He has many children and yet He has gone to Nirṛti).[4]

4. A desire to create wonder and curiosity may also be at the root of such riddles. The early sages looked upon the beauties and mysteries of nature with awe and wonder. The natural phenomena appeared to them as some spirits which were responsible for their

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1. Ṛg. 1, 464-48. 2. Wint. P. 118. 3. Ṛg. 1, 164-32.
4. Wint. P.117 'Nirṛti is the goddess of death and destruction and so 'to go to Nirṛti' means 'to be completely ruined'.

miseries and happiness. So they felt a sense of curiosity about them and being unable to express their feelings in simple words they resorted to a manner of description which was full of symbols and metaphors, e.g.,

एक पाद् द्विपदो भूयो विचक्रमे द्विपात् त्रिपादमभ्येति ।
चतुष्पाच्चित् द्विपदामभिस्वरे सम्पश्यत् पंक्तीरुपतिष्ठमानः ॥ [1]

'The one-footed strides more swifltly than the biped,
The biped goes beyond him who has three feet,
The Quadruped comes at the calls of the bipeds,
And watches near where groups of five are gathered.' [2]

It has been conjectured that by the one-footed is meant here the one-footed ram - a storm God or according to others 'the one-wheeled Sun' and that the threefooted is the old man, supported on a stick and the 'Quadruped' the dog'.

5. The tendency to express great sense in brief was a special attribute of the speech of the vedic sages and this has also been a tendency with the ancient people of this country to hide knowledge and the secrets of worship so that they may not become cheap and easy. Consequently much of the treasure preserved in the Vedic hymns and the Upaniṣads is enshroudded in mysterious and enigmatic language.

6. Lastly there is ample evidence to prove that the Vedic sages had developed a high sense of appreciation and love for poetic art. In the Ṛgveda we find a few remarks especially in the hymns related to speech (Vāk) which indicate distinctly an early anticipation of poetic concepts. Besides, the rich poetry, apt illustrations, high imagination and elevated thought of the ṚgVeda fully envisage the display of the poetic sense by the Vedic bards. In the hymns addressed to 'Speech' the seers realise the importance in life of the extraordinary power of speech where in lie hidden all their spiritual and material

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1. Rg. X. 117-8.

2. Translation by A.A. Macdonell 'Hymns of the Ṛgveda P.92 f.

desires.[1] In one of the verses a clear distinction is made between ordinary language and poetry and a genuine homage is paid to the Vedic bard in whose words is embedded all beauty.[2] It is not improbable that this love for poetic charm might have induced the sages to give a display of their extraordinary talent even in the expressions of riddles and conundrums. A few illustrations of these poetical riddles are given below.

The following hymns are taken from the Ṛgveda. Here is a verse which contains a description of fire (Agni) in metaphorical words:-

यद् वातजूतो वना व्यवस्थादग्निर्ह दाति रोमा पृथिव्याः ।[3]

(When fanned by the wind Agni has spread through the forests and cuts off the hair of the earth). The word Romā (hair of the earth) refers to grass and herbs.

Again--

अग्निर्जम्भैस्तिगितैरत्ति भर्वति योधो न शत्रून् स वना न्यृञ्जते ।[4]

(Agni with his sharp jaws devours the forests, he masticates them; he lays them as low as the warrior his foes in battle) By the sharp jaws (Jambhaiḥ) is meant here 'the flames'.

The following is a fine example of Kūṭa expressed through the figure of metaphorical hyperbole (Rūpakātiśayokti).

दशेमं त्वष्टुर्जनयन्त गर्भमतन्द्रासो युवतयो विभृत्रम् ।
तिग्मानीकं स्वयशसं जनेषु विरोचमानं परि षीं नयन्ति ।।[5]

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1. अहं राष्ट्री संगमनी वसूनां चिकितुषी प्रथमा यज्ञियानाम् ।
तां मा देवा व्यदधुः पुरुत्रा भूरिस्थात्रां भूर्यावेशयन्तीम् ।।
मया सोऽन्नमत्ति यो विपश्यति यः प्राणिति य ईं शृणोत्युक्तम् ।
अमन्तवो मां त उपक्षियन्ति श्रुधि श्रुत श्रद्धिवं ते वदामि ।।
अहमेव स्वयमिदं वदामि जुष्टं देवेभिरुत मानुषेभिः
यं कामये तं तमुग्रं कृणोमि तं ब्रह्माणं तमृषिं तं सुमेधाम् ।। Rg. X, 125, 3-5

2. सक्तुमिव तितउना पुनन्तो यत्र धीरा मनसा वाचमक्रत ।
अत्रा सखायः सख्यानि जानते भद्रैषां लक्ष्मीर्निहिताधि वाचि ।। Rg X, 71-7.

3. Rg. 1, 65-8. 4. Rg. 1, 143-5. 5. Rg. 1, 195-2.

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यद्वातजूतो वना व्यस्थादग्निर्ह दाति रोमा पृथिव्याः ।[3]

(When fanned by the wind Agni has spread through the forests and cuts off the hair of the earth). The word Romā (hair of the earth) refers to grass and herbs.

Again-- अग्निर्जम्भैस्तिगितैरत्ति भर्वति योधो न शत्रून्त्स वना न्यृञ्जते ।[4]

(Agni with his sharp jaws devours the forests, he masticates them; he lays them as low as the warrior his foes in battle) By the sharp jaws (Jambhaiḥ) is meant here 'the flames'.

The following is a fine example of Kūṭa expressed through the figure of metaphorical hyperbole (Rūpakātiśayokti).

द्वा सुपर्णा सयुजा सखाया समानं वृक्षं परि षस्वजाते ।
तयोरन्यः पिप्पलं स्वाद्वत्त्यनश्नन्नन्यो अभि चाकशीति ॥[5]

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1. सक्तुमिव तितउना पुनन्तो यत्र धीरा मनसा वाचमक्रत ।
अत्रा सखायः सख्यानि जानते भद्रैषां लक्ष्मीर्निहिताधि वाचि ॥
यज्ञेन वाचः पदवीयमायन्तामन्वविन्दन्नृषिषु प्रविष्टाम् ।
तामाभृत्या व्यदधुः पुरुत्रा तां सप्त रेभा अभि सं नवन्ते ॥
उत त्वः पश्यन्न ददर्श वाचमुत त्वः शृण्वन्न शृणोत्येनाम् ।
उतो त्वस्मै तन्वं वि सस्रे जायेव पत्य उशती सुवासाः ॥ Ṛg. X. 71, 2-4

2. अक्षण्वन्तः कर्णवन्तः सखायो मनोजवेष्वसमा बभूवुः ।
आदघ्नास उपकक्षास उ त्वे ह्रदा इव स्नात्वा उ त्वे ददृश्रे ॥ Ṛg. X. 71-7.

3. Ṛg. 1, 65-8. 4. Ṛg. 1, 143-5. 5. Ṛg. 1, 164-20.

(Ten indefatigable Virgins have brought forth this child of Tvaṣṭṛ (i.e., fire). It refers to the kindling of fire with the pieces of wood. By the ten virgins are meant here the ten fingers which had to be employed in the twirling; and as it was only possible through great exertion of strength to bring forth the fire out of the pieces of wood by friction, Agni in the whole of Ṛgveda is called the Son of 'Tvaṣṭṛ' (Strength). The following is one of the best poetical riddles in the Ṛgveda which has been interpreted by different commentators in different ways.

चत्वारि शृंगास्त्रयोऽस्य पादा द्वे शीर्षे सप्त हस्तासो अस्य।
त्रिधाबद्धो वृषभो रोरवीति महोदेवो मर्त्यां आविवेश ॥ [1]

(Four horns, three feet, two heads and seven hands has this bull; tied on three sides he bellows loudly. This great god has entered the mortals). Apparently it seems to be a nonsensical and incoherent talk but when considered carefully it gives us a definite sense. Sāyaṇa has given several interpretations of this verse. First he explains it with reference to sacrificial fire. The four horns are the four Vedas (Ṛg., Yajuṣ, Sāman and Atharvan) or the four priests (Hotṛ, Udgātṛ, Ṛtvik and Adhvaryu); the three feet are the three Savanas (Morning, midday and evening) the two heads are Brahmaudana and Pravargya, and the seven hands are the seven Vedic-metres. The god is the sacrifical fire tied in three ways, Mantra, Brāhmaṇa and Kalpa. It is called a bull as it pours out the fruit of the sacrifice and roars through the sound caused by the recital of the hymns Ṛg., Sāman and Yajuṣ. The second interpretation refers to the Sun, the four horns of which are the four directions, the three feet are the three Vedas, the two heads are day and night and the seven hands are the seven rays. It is tied on three places-- the earth (Pṛthvī), the atmosphere (Antarikṣa) and the sky (Ākāśa). It causes rain, hence it is called a bull (Vṛṣabha).[2]

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1. Ṛg. IV, 58-3.
2. Sāyaṇa, 4, 58-3.

Patañjali has interpreted it in his Mahābhāṣya with reference to Śabda Brahman (the God of speech)[1], according to which the four horns are meant to signify the four kinds of word Nāma (noun), Ākhyāta (verb), Upasarga (prepositions) and Nipāta (indeclinables); the three feet are the three tenses Bhūta (Past), Bhaviṣyat (future) and Vartamāna (present); the two heads are Śabda (word) and Artha (sense) and the seven hands denote the seven inflections (Vibhaktis). The bull in the form of the Śabda Brahman is said to have been tied in three places--Urasa (chest), Kaṇṭha (throat) and Śirṣa (head).

The Sūkta 1, 164 contains a large number of riddle hymns about which M. Winternitz remarks 'most of which, unfortunately, we cannot understand.'[2] A few of them are quoted here.

सप्त युंजन्ति रथमेक चक्रो अश्वो वहति सप्तनामा ।
त्रिनाभिचक्रमजरमनर्वं यत्रेमा विश्वा भुवनानि तस्थुः ।।[3]

(Seven harness a one wheeled cart; it is drawn by one horse with seven names; three naves has this immortal, never-stopping wheel, on which all these beings stand). The sense seems to be as follows:- The seven priests of the sacrifice harness (by means of the sacrifice) the sun chariot which is drawn by seven horses or by one horse with seven names (colours). This immortal sun wheel has three naves, namely the three seasons (summer, rainy and winter), in which the life of all mankind is passed. Other solutions of this riddle, however, may also be possible.

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1. M. Bhāṣya 1, 1-1.

2. The riddles of the Ṛg. 1, 164 have been treated in detail by Martin Haug in his 'Vedische Rätsel fragen' and 'Rätsel sprüche (S. Bay A 1875), and also by Deussen, Ag. Ph. 1, 1 Pp. 105-119; by R. Roth, ZDMG, 46 , 1892, 7596, by E. Windisch ZDMG 48, 1894, 3536; by H. Stumme ZDMG, 64, 1910, 485f, and by V. Henry 'Revue Critique' 1905, P. 403.

3. Ṛg. 1, 164-26.

Patañjali has interpreted it in his Mahābhāṣya with reference to Śabda Brahman (the God of speech)[1], according to which the four horns are meant to signify the four kinds of word Nāma (noun), Ākhyāta (verb), Upasarga (prepositions) and Nipāta (indeclinables); the three feet are the three tenses Bhūta (Past), Bhaviṣyat (future) and Vartamāna (present); the two heads are Śabda (word) and Artha (sense) and the seven hands denote the seven inflections (Vibhaktis). The bull in the form of the Śabda Brahman is said to have been tied in three places--Uras (chest), Kaṇṭha (throat) and Śirṣa (head).

The Sūkta I, 164 contains a large number of riddle hymns about which M. Winternitz remarks 'most of which, unfortunately, we cannot understand.'[2] A few of them are quoted here.

सप्त युञ्जन्ति रथमेकचक्रमेको अश्वो वहति सप्तनामा ।
त्रिनाभि चक्रमजरमनर्वं यत्रेमा विश्वा भुवनाधि तस्थुः ॥ [3]

(Seven harness a one wheeled cart; it is drawn by one horse with seven names; three naves has this immortal, never-stopping wheel, on which all these beings stand). The sense seems to be as follows:- The seven priests of the sacrifice harness (by means of the sacrifice) the sun chariot which is drawn by seven horses or by one horse with seven names (colours). This immortal sun wheel has three naves, namely the three seasons (summer, rainy and winter), in which the life of all mankind is passed. Other solutions of this riddle, however, may also be possible.

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1. M. Bhāṣya 1, 1-1.

2. The riddles of the Ṛg. I, 164 have been treated in detail by Martin Haug in his 'Vedische Räthsel Fragen' and 'Räthsel sprüche (S. BAW A 1875), and also by Deussen, AG. Ph. I, 1 Pp. 105-119; by R. Roth, ZDMG, 46, 1892, 759, by E. Windisch ZDMG 48, 1894, 353; by H. Stumme ZDMG, 64, 1910, 485, and by V. Henry 'Revue Critique' 1905, P. 403.

3. Ṛg. I, 164-2.

Here is an example in which Kūṭa expression is brought about by the figure of Pseudo contradiction (Virodhābhāsa).

कृष्णायाः पुत्रो अर्जुनो रात्र्या वत्सो अजायत ।
अह द्यामधि रोहति रुहो रुरोह रोहितः ।। [1]

(The dark night has given birth to a fair child. It has gone up in the sky). Evidently it refers to the break of dawn and the rise of the Sun in the Sky.

तिस्रो मातृस्त्रीन् पितॄन् बिभ्रदेक ऊर्ध्वस्तस्थौ नेमव ग्लापयन्ति ।
मंत्रयन्ते दिवो अमुष्य पृष्ठे विश्वविदं वाचमविश्वमिन्वाम् ।। [2]

(Bearing three mothers and three fathers the one stands erect, and they do not tire him; there on the back of the sky they consult with the all-knowing but not all-embracing Vāk (the Goddess of speech). The 'one' according to Sāyaṇa is meant hear to signify 'Aditi' or 'Saṃvatsara', whose three mothers are said to be the three worlds -- the earth, the middle regions and the sky,[3] and the three fathers are the fire, the wind and the sun.

अपश्यं गोपा मनिपद्यमान मा च परा च पथिभिश्चरन्तम् ।
स सध्रीचीः सविषूचीर्वसान आवरीवर्ति भुवनेष्वन्तः ।। 4

(A shepherd I saw, who does not fall down, who wanders up and down on his path; clothing himself in these which run together and those which disperse in circles about the three worlds). It evidently refers to the Sun and his movement in the Sky.

द्यौर्मे पिता जनिता नाभिरत्र बन्धुर्मे माता पृथिवी महीयम् ।
उत्तानयोश्चम्वोर्योनिरन्तरत्रा पिता दुहितुर्गर्भमाधात् ।। [5]

(The sky is my father and my progenitor; there is the navel; my own mother is this great earth. Between the two spreads out the womb in the form of the Soma-Vessel; into it the Father

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1. Ṛg. 1, 164-2. 2. Ṛg. 1, 164-10. 3. Bhāṣya by Sāyaṇa.
4. Ṛg. 1, 164-31. 5. Ṛg. 1, 164-33.

placed the Seed in the daughter). The word 'Nābhi' here is explained by Sāyaṇa as 'food- relish' (Annarasa).[1] The last line 'Atrāpitā duhiturgarbhaṃ ādhāt' means that the Sun with his rays or the god Indra by pouring rain makes the earth fertile.[2] It is a paradoxical statement (Viparyaya -- the father placed the seed in the daughter) where in lies the germ of the later reversed statements 'Ulaṭavāṃsīs) of the Siddhas, the Nāthas and the poets of the Nirguṇa school of Hindi poetry. "Such riddle questions and riddle games" as remarked by M. Winter nitz, "were among the most popular diversions during the ritual age and at times they even formed a part of the ritual at the sacrifices".[3]

Even the actual Agni myth have originated in metaplorical and enigmatic language, e.g.,

तदैवामृतं रोदसी प्रब्रवीमि जायमानो मातरा गर्भो अत्ति ।
नाहं देहस्य मर्त्याश्चिकेताग्निरंग विचेता: सप्रचेता: ।।[4]

(Scarcely is the child born, when he devours the two mothers) It refers to Agni. Agni is spoken of having three births or birthplaces - in the sky it glows as the fire of the sun; as lightning it is born in the water and on the earth it is brought forth by the mortals out of the two pieces of tender wood. As he is brought forth with the help of the two pieces of wood it is said that he has two mothers and scarcely is he born when he devours the two mothers (i.e., burns the two pieces of wood).

The Kuntāpasūkta and also the Kavaṣa Ailūṣa Sūkta of the Atharvaveda contain riddles of the type of Kūṭa.[5] Here is an example of metaphysical expression taken from the Kuntāpa Sūkta of the Atharvaveda.

अर्वाग् विलश्चमस ऊर्ध्वं बुध्नस्तस्मिन् यशो निहितं विश्वरूपम् ।
तस्यासत ऋषय: सप्त तीरे वागष्टमी संविदाना इति ।।[6]

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1. नाभिरत्र भौमो रसोऽत्र तिष्ठतीति शेष: ततश्चान्नं जायते,
अन्नाद्रेतो रेतसो मनुष्य इत्येवं पारंपर्येण जनन संबंधिरेतो रसस्यात्रसद्भावात् । Sayana Bhasya P. 285.

2. Ibid. P. 285. 3. Winter. P. 118. 4. Rg. X. 79-4.
5. A.V. XX, 127.136. 6. A.V.X. 8,9.

(The mouth of the spoon is downwards while the root is upwards. By its side there are seven sages and the eighth one is the Goddess of speech). The head is spoken of here as a spoon. In the various limbs of the head there stays the five-fold vital air (Prāṇavāyu) which brings glory. Near it are the senses including that of speech which teaches knowledge. The following is an illustration quoted from the Bṛhadāraṇyaka Upaniṣad which contains a description of the Universe and the Supreme Brahman in metaphorical language.

ऊर्ध्वमूलोऽवाक् शाख एषोऽश्वत्थः सनातनः ।
तदेव शुक्लं तद्ब्रह्म तदेवामृतमश्नुते ॥ [1]

(This is the eternal Aśvattha - tree with its root upwards and branches down-wards. That alone is white (pure), that is the Brahman and that alone enjoys the nectar (i.e., immortality). Another example is quoted from the Īśa Upaniṣad.

हिरण्मयेन पात्रेण सत्यस्यापिहितं मुखम् ।
तत्त्वं पूषन्नपावृणु सत्यधर्माय दृष्टये ॥ [2]

(The face of truth is veiled in a golden vessel. Remove this veil, O Pūṣan! so that the truth may be revealed). It is said that spiritual knowledge is hidden from one who is given to worldly pleasures and it can be achieved only if the worldly enjoyments are renounced altogether.

Kūṭa Ślokas in the Mahābhārata.

The tradition of artistic riddles, however, has been more popular in classical Sanskrit of which the earliest specimen is preserved in the Granthagranthis of the Northern recension of the Mahābhārata. As stated by Sauti these poems are Gūḍha i.e. obscure or intricate, and were composed by Vyāsa with a definite purpose.[3] It is said in the Ādiparvan that when at the instance of God Brahman, the sage requested God Gaṇeśa to assist him in writing his work, Gaṇeśa agreed on one condition

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1. Bṛh. 2, 3-1. 2. Īśa.
3. Mbh. 1, 1-80 ग्रन्थग्रन्थिं तदा चक्रे मुनिर्गूढं कुतूहलात् ।

that his pen should not stop in the middle till the whole work was completed. Vyāsa agreed but stipulated in turn that Gaṇeśa would not write any thing without understanding its sense properly. Gaṇeśa consented and began to write the Mahābhārata at the dictation of Vyāsa who was so quick in composing the verses that he would not stop even for a moment. But whenever he wanted to take time, he composed a few verses which made Gaṇeśa halt for a while in order to grasp their meaning. In the meantime Vyāsa composed many other verses. The verses so composed (numbering 8800) are called 'Grantha-granthis' and are scattered throughout the work.[1] He composed these verses out of Kutūhala

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1. Mbh. 1, 74-83

काव्यस्य लेखनार्थाय गणेशः स्मर्यतां मुने ।

सौतिरुवाच ..

एवमाभाष्य तं ब्रह्मा जगाम स्वं निवेशनम् ।।
ततः सस्मार हेरंबं व्यासः सत्यवतीसुतः ।
स्मृतमात्रो गणेशानो भक्तचिन्तितपूरकः ।।
तत्राजगाम विघ्नेशो वेदव्यासो यतः स्थितः ।
पूजितश्चोपविष्टश्च व्यासेनोक्तस्तदानघः ।।
लेखको भारतस्यास्य भव त्वं गणनायक ।
मयैवं प्रोच्यमानस्य मनसा कल्पितस्य च ।।
श्रुत्वैतत्प्राह विघ्नेशो यदि मे लेखनी क्षणम् ।
लिखतो नावसीदेत तदा स्यां लेखको ह्यहम् ।।
व्यासोऽप्युवाच तं देवमबुध्वा मा लिख क्वचित् ।
ओमित्युक्त्वा गणेशोऽपि बभूव किल लेखकः ।।
ग्रन्थग्रन्थिं तदा चक्रे मुनिर्गूढं कुतूहलात् ।
यस्मिन् प्रतिज्ञया प्राह मुनिर्द्वैपायनस्त्विदम् ।।
अष्टौ श्लोक सहस्राणि अष्टौ श्लोक शतानि च ।
अहं वेद्मि शुको वेत्ति संजयो वेत्ति वा न वा ।।
तच्छ्लोक कूटमद्यापि ग्रथितं सुदृढं मुने ।
भेत्तुं न शक्यतेऽर्थस्य गूढत्वात् प्रश्रितस्य च ।।
सर्वज्ञोऽपि गणेशो यत्क्षणमास्ते विचारयन् ।
तावच्चकार व्यासोऽपि श्लोकानन्यान् बहूनपि ।।

with the desire of displaying his extraordinary skill and cleverness of speech.[1]

It is not possible to cite all the Kūṭa poems contained in this huge work, but a few illustrations quoted here will show that these knotty poems comprise almost all the aspects of Kūṭa expression and opened a way for later writers to indulge in this sort of literary feat. The following is a fine example of Kūṭa through the use of 'Yamaka' and 'Śleṣa'.

प्राज्ञः प्राज्ञ प्रलापज्ञः प्रलापज्ञ मिदं वचः ।
प्राज्ञं प्राज्ञः प्रलापज्ञं प्रलापज्ञो वचोऽब्रवीत् ॥[2]

(That wise man who was fully conversant with the local dialects of the rustic people spoke these words to him who could also understand those dialects well. The words could not be understood by those who were ignorant of them but only by those who understood them). Here the word 'Prājñaḥ' means 'a wise man' 'difficult to know' and also 'ignorant'. Similarly the word 'Pralāpajñaḥ' means 'one who knows the dialects of the rustic people' and also 'prating or idle words of the uncultured'. It is taken from the Ādiparva and refers to Vidura who informed Yudhiṣṭhira in enigmatic words of the mischievous plot of Duryodhan to burn the five Pāṇḍavas alive in the lac house which was built in Vārṇāvata for that purpose. The verse can be construed as follows:-

प्राज्ञप्रलापज्ञः प्राज्ञः विदुरः प्रलापज्ञं युधिष्ठिरं।
प्राज्ञः प्रलापज्ञः प्रलापज्ञं प्राज्ञम् इदं वचः अब्रवीत् ॥

'Prājñapralāpajñaḥ' is an adjective of 'Prājñaḥ' meaning 'that wise Vidura who was well acquainted with the local dialects.' 'Pralāpajñam' is an adjective of Yudhiṣṭhira. The words 'Prājñaḥ' and 'Pralāpjñaḥ' in the second line are both governed by the sixth case and mean 'of the ignorant' and 'of one who knows the import of such expressions' respectively.' Then 'Prājñam' and

1. Mbh. 1, 1-80. 2. Mbh. 1, 145-20.

'Pralāpajñam' are both adjectives of 'Vācaḥ' meaning 'of which the sense is difficult to grasp' and 'the words of the uncultured' respectively.

The following two verses spoken by Vidura to Yudhiṣṭhira present Kūṭa expression based on the etymological meanings of words or the device of dropping some syllables from the words.

अलोहं निशितं शस्त्रं शरीरपरिकर्तनम् ।
यो वेत्ति न तु तं घ्नन्ति प्रतिघातविदं द्विषः ।।[1]

(It has already been explained before).[2]

कक्षघ्नः शिशिरघ्नश्च महाकक्षे बिलौकसः ।
न दहेदिति चात्मानं यो रक्षति स जीवति ।।[3]

(That cheat will set fire to that house. He is a formidable enemy. You can save yourself from him only if you escape through a subterranean way).

Here the word 'Kakṣaghnaḥ' means 'one who is to escort you. It is interpreted as 'Kakṣe', i.e., in proximity, 'hanti', i.e., goes. Thus it refers to Purocana a cheat who was sent by Duryodhana to Vārṇāvata with the instructions to set fire to the lac house and destroy the Pāṇḍavas. The word 'Śiśira' is derived from the root 'Śṛ-to destroy and means 'fire' here and 'Śiśiraghnaḥ' means 'he who destroys by fire'. 'Mahākakṣe' means 'in face of that great enemy'. The word 'Kakṣa' is derived here as 'Kaṃ Sukhaṃ hanti iti', i.e., 'he who destroys one's happiness and hence an enemy. In the following example Kūṭatva is brought about by the use of Yamaka.

पूर्णात् पूर्णान्युदरन्ति पूर्णात् पूर्णानि चक्रिरे ।
हरन्ति पूर्णात् पूर्णानि पूर्णमेवावशिष्यते ।। [4]

(All complete things come out of the one complete Being; all complete ones are made from the one complete Being. The complete

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1. Mbh. 1, 145-22. 2. See page 36....
3. Ibid. 1, 145-3. 4. Mbh. 5, 46-9.

ones take their all from the one complete Being and even then the one complete Being remains Complete i.e., undisturbed). Here the word 'Pūrṇāt' means from the Supreme Being which is complete in itself and Pūrṇāni refers to the individual souls born of the Supreme soul.[1]

Here is a riddle of the type of mystic expression.

तंत्रेचेदं विश्वरूपे युवत्यौ वयसस्तंतून् सततं वर्तयन्त्यौ ।
कृष्णान् सितांश्चैव विवर्तयन्त्यौ भूतान्यजस्त्रं भुवनानि चैव ।।[2]

(Two young women of Universal form are incessantly weaving this net with white and black threads alternately interspersed and changing all the beings and the regions). It is a description of the life changing at every moment in this world. The two young women are the two stages of childhood and old age and the white and black threads are the pleasures and pains surrounding all living beings.

The following is an example of Kūṭa based on 'Chain of words' and homonymous words.

नदीजं लंकेशवनारिकेतुर्नगाह्वयो नाम नगारिसूनुः ।
एषोऽङ्गना वेषधरः किरीटी जित्वा वयं नेष्यसि चाद्य गावः ।।[3]

(O Bhīṣma! this person disguised as a woman seems to be Arjuna, the son of Indra and possessing the flag with the sign of monkey on it). When Arjuna disguised as Bṛhannalā appeared in the battle-field to assist Uttara, the son of Virāta against the invasion of the Kauravas, Droṇācārya suspected him and spoke to Bhīṣma in enigmatic words. 'Nadīja' means 'born of a river' i.e., Bhīṣma the son of the river Ganges. The expression 'Laṅkeśavanāriketuḥ' means 'monkey bannered' and is interpreted as follows-- 'Laṅkeśa is Rāvana, the lord of Laṅkā; his 'Vana' i.e., garden was 'Aśoka', its 'ari' enemy (destroyer) was Hanumān and he was the 'Ketu' (sign) of the flag of Arjuna.

1. Cf. पूर्णमिदं पूर्णमिदः पूर्णात्पूर्णमुदच्यते ।
पूर्णस्य पूर्णमादाय पूर्णमेवावशिष्यते ।। ईशोपनिषत्।

2. Mbh. 1, 3-147.
3. Ibid. 4, 39-10.

ones take their all from the one complete Being and even then the one complete Being remains Complete i.e., undisturbed). Here the word 'Pūrṇāt' means from the Supreme Being which is complete in itself and Pūrṇam refers to the individual souls born of the Supreme soul.[1]

Here is a riddle of the type of mystic expression.

तंत्रं चेदं विश्वरूपं युवत्यौ वयतस्तन्तून् सततं वर्तयन्त्यौ ।
कृष्णान् सितांश्चैव विवर्तयन्त्यौ भूतान्यजस्रं भुवनानि चैव ॥[2]

(Two young women of Universal form are incessantly weaving this net with white and black threads alternately interspersed and changing all the beings and the regions). It is a description of the life changing at every moment in this world. The two young women are the two stages of childhood and old age and the white and black threads are the pleasures and pains surrounding all living beings.

The following is an example of Kūṭa based on 'Chain of words' and homonymous words.

नदीज लंकेशवनारिकेतुः नगाह्वयो नाम नगारिसूनुः ।
एषोऽङ्गनावेषधरः किरीटी जित्वा वयं नेष्यति चाद्य गावः ॥[3]

(O Bhīṣma! this person disguised as a woman seems to be Arjuna, the son of Indra and possessing the flag with the sign of monkey on it). When Arjuna disguised as Bṛhannalā appeared in the battle-field to assist Uttara, the son of Virāṭa against the invasion of the Kauravas, Droṇācārya suspected him and spoke to Bhīṣma in enigmatic words. 'Nadīja' means 'born of a river' i.e., Bhīṣma the son of the river Ganges. The expression 'Laṅkeśavanārikatuḥ' means 'monkey bannered' and is interpreted as follows-- 'Laṅkeśa is Rāvaṇa, the lord of Laṅkā; his 'vana' i.e., garden was 'Aśoka', its 'ari' enemy (destroyer) was Hanumān and he was the 'Ketu' (sign) of the flag of Arjuna.

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1. Cf. पूर्णमदः पूर्णमिदं पूर्णात्पूर्णमुदच्यते ।
पूर्णस्य पूर्णमादाय पूर्णमेवावशिष्यते ॥

2. Ibid. 1, 3.147.
3. Ibid. 4, 39-10.

'Nagāhvayaḥ' means 'he whose name is Naga' i.e., Arjuna. (It is also the name of a tree). 'Nagārisūnuḥ' means Arjuna 'the son of Indra -- the enemy of the mountains.' The following is a well known Kūṭa poem based on Śleṣa.

विषं भुंक्ष्व सहामात्यैर्विनाशं प्राप्नुहि ध्रुवम् ।
राजन् केन विना नाभ्यां स्फीतं कृष्णाजिनं वरम् ॥ [1]

(I. O King! take poison with all your counsellors and thus be destroyed indeed; for in the absence of any hopes to regain and enjoy the kingdom, it is better for a person of respectable birth to put on the skin of black deer, i.e., retire from life.)

(II. There is another meaning of the verse, 'Enjoy O King! this widely spread kingdom with all your counsellors and be happy indeed). In the former interpretation the word 'Kena' means 'happiness' and 'Nābhyāṃ' means 'for a high born man' while in the latter interpretation the sense of kingdom (Rājyaṃ) is obtained from the word 'Kṛṣṇājinaṃ' by dropping from it the syllables k, ṣ, and the two nasals and then by joining the remaining syllables ṛ, āji and aṃ according to the rules of Sandhi. A fine piece available in the anthologies is ascribed to the Mahābhārata though not found in the extant recensions of the work.

खचरस्य सुतस्य सुतः खचरः खचरी जननी न पिता खचरः ।
खचरस्य सुतेन हतः खचरः खचरी परिरोदिति हा खचर ॥ [2]

It refers to the death of Ghatotkaca and means as follows:- 'A demon (Ghatotkaca) was the son of the son of wind (i.e., of Bhīma). His mother was a demonlady (Hidimbā) but his father was not a demon. The demon (Ghatotkaca) was killed by the son of the sun (i.e., Karṇa). His mother, therefore,

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1. Mbh. 5, 196 App. Also Subhā. as referred on P. 32.

mourns saying--'O my son alas!' The word 'Khacara' is explained as 'Khe ākāśe caratīti' (i.e., one that moves in the sky) and thus it means (1) the wind, (2) demon and (3) the sun. The son of wind means 'Bhīma' and the son of the sun was Karṇa while the mother of Ghatotkaca was Hidimbā (a demon lady).

After the Mahābhārata, Kūṭa expression was resorted to plentifully by the writers of both the devotional and secular poetry. The Tāntrikas evolved a definite code of words or syllabic symbols which are used to signify some specific sense. The principal aim of the writers of devotional poetry was the preservation of the secrecy of their religious ideas and practices while that of the writers of secular or ornate poetry was simply to create wonder and display their erudition and skill in poetic art. Some Kūṭa poems of the type of the metaphysical and spiritual expression are found in the Bhāgavatapurāṇa also. Only two examples are quoted here:-

द्वे ग्रस्य वीजे शतमूलस्त्रिनाल: पंचस्कंध: पंच रस प्रसूति:।
दशैक शाखो द्विसुपर्णी नीडा स्त्रिवल्कलो द्विफलोऽर्कं प्रविष्ट:॥[1]

(This tree which has two seeds, one hundred roots, three stalks, five stems, fruits of five fold taste, eleven branches, a nest with birds perched on it, three kinds of bark and two kinds of birds is entering the sun). It is a description of the Universe in metaphorical language. The reference is made respectively to virtue and sin as the two seeds, ambition in its manifold form as the roots, the three attributes Satva, Rajas and Tamas as the stalks, the five elements as the stems, the five sense-objects as fruits of five-fold taste, the senses as the branches, Jīva and Ātman as the two birds, the three regions as the barks and pain and pleasure as the two fruits. A similar idea is expressed in the following verse also:-

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1. Bhāg. 11, 13-32.

एकायनोऽसौ द्विफलस्त्रिमूलश्चतूरसः पंचविधः षडात्मा ।

सप्त त्वगष्टविटपो नवाक्षो दशच्छदी द्विखगोह्यादि वृक्षः ॥ 1.

(This primeval tree has one abode, two fruits, three roots, four-fold taste, five varieties, six souls, seven barks, eight branches, nine eyes, ten leaves and two birds).

Among the writers of ornate poetry Dandin mentions in his Kāvyādarśa sixteen varieties of Prahelikā -- some of which furnish good examples of artisitic Kūṭa.[2] Similarly in the Vidagdha-mukhamaṇḍana of Dharmasūri, there are a few varieties of Citrakāvya which can very well be regarded as Kūṭa poems. Even great writers like Māgha, Bhāravi and Śrīharṣa also composed Kūṭa poems. Śrīharṣa has stated definitely that he has put some knotty poems (Granthagranthis) in his Naiṣadhīya-Caritam.[3] The thirteenth Chapter of this book is full of such verses which have sometimes as many as five interpretations. Besides, there is a good collection of Kūṭa poems in Anthologies like the 'Subhāṣita-ratnabhāṇ-ḍāgāra' etc.. A few illustrations are quoted here to indicate how the tradition of artisitc Kūṭa developed in later classical Sanskrit.

Here is an example of Deceptive riddle (Vañcitā Prahelikā), where deception is occasioned by a word of which the current sense is other than the one intended:-

कुब्जामासेवमानस्य यथा ते वर्धते रतिः ।

नैवं निर्विशतो नारीरमरस्त्री विडम्बिनी ॥ [4]

(The way in which your joy vexes as thou dost enjoy the humpbacked - or the lady from the city of Kānyakubja -, not so does it wax when thou dost enjoy other ladies that mock even the celestial damsels).[5] The word Kubjā means

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1. Ibid 70, 2-27.
2. The following are the sixteen types of Prahelikās mentioned by Daṇḍin:-
समागता, वंचिता, व्युत्क्रान्ता, प्रमुषिता, समानरूपा, परुषा, संख्याता, प्रकल्पिता, नामांतरिता, निभृता, समानशब्दा, संमूढा, योगमाला। एकच्छन्ना, उभयच्छन्ना, संकीर्णा ।
3. Naiṣadh. 22-154.
4. K.D. III - 109.
5. Belvelkara's Translation.

एकायनोऽसौ द्विफलस्त्रिमूलश्चतूरसः पञ्चविधः षडात्मा ।
सप्तत्वगष्टविटपो नवाक्षो दशच्छदी द्विखगो ह्यादिवृक्षः ॥ 1.

(This primeval tree has one abode, two fruits, three roots, four-fold taste, five varieties, six souls, seven barks, eight branches, nine eyes, ten leaves and two birds).

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कुब्जामासेवमानस्य यथा ते वर्धते रतिः ।
नैवं निर्विशतो नारीरमरस्त्रीविडम्बिनीः ॥ 4

(The way in which your joy waxes as thou dost enjoy the humpbacked - or the lady from the city of Kanyakubja -, not so does it wax when thou dost enjoy other ladies that mock even the celestial damsels).[5] The word Kubjā means

1. Ibid 70, 2-27.
2. The following are the sixteen types of prahelikās mentioned by Daṇḍin:-
[illegible]
3. Naiṣadh. 22-155.
4. K.D. III - 109.
5. Belvalkar's Translation.

'the hump-backed woman named Kubjā' and also a lady from Kānyakubja. The following is an example of Desperate riddle (Paruṣā) where some sounds (not words) by some forced etymology make to have a sense that is only barely possible by grammatical rules:-

सुरा:सुरालये स्वैरं भ्रमन्ति दशनार्चिता ।
मज्जन्त इव मत्तास्ते सौरे सरसि संप्रति ।। 1

1.

(The liquor-vendors (gods), with their blooming teeth are wandering unrestrained in the house of liquor (Temple of gods), and being thus intoxicated they seem not as it were to be immersed into the very lake of wine (into the divine lake Mānasa).[2]

The following is an example of Etymologistic or Restrictive riddle taken from Daṇḍin.

विजितात्म-भवद्वेषि गुरुपादहतो जन: ।
हिमापहा मित्रधरैर्व्याप्तं व्योमाभिनन्दति ।। 3.

(People afflicted by the rays of the Sun - the father of Karṇa - the enemy of Arjuna (the son of Indra) who was vanquished by the bird (Garuḍa) rejoicing in the sky covered with these (clouds) that hold (water) which is the enemy of that which dispels cold (i.e. fire).[4] Here the import is grasped from a series of etymologistic interpretations. This variety is very common in Hindi poetry. Of the two varieties of Prahelikā Ārthī (sensory) and Śābdī (verbal) mentioned by Śrī Dharma Sūri the following is an example of the Ārthī Prahelikā.

अंजनाभमहावारि वाहौघ-निचिताम्बरा ।
कदंब-कंदली-कंदरज: पद्मलवायव: ।। 5

1. K.D. III - 113.
2. Belvelkara's Translation.
3. K.D. III - 120.
4. Bel. Trans.
5. K.D. III - 123.

These are the days when the sky is overspread by the mass of clouds resembling collyrium and when the winds are fed with the filament of Kadamba and Kandalī flowers. Here the compound words are interpreted in two ways giving two different meanings.

The following is an illustration of the Śābdī (verbal) riddle which presents a fine example of Kūṭa.

संदारिमध्यापि न वैरियुक्ता नितान्तरक्तापि सितैव नित्यम् ।
यथोक्तवादिन्यपि नैव दूतिका का नाम कान्तेति निवेदयाशु ॥ [1]

(Tell us quickly the name of that thing which though stays always in the midst of enemies, yet is not surrounded by the enemies; which has the syllable 'ari' as the middle part of its name, yet it has no 'ari', i.e., enemy; which is deep red, yet always white (highly devoted and possessing the letter Sa); which speaks as directed, yet is not a messenger (i.e., repeats what is taught) and which is beautiful (has the letter 'Kā', at the end). The answer is 'Sārikā' (female parrot).

Among the sixty four varieties of art (Kalā) described by Vātsyāyana in his Kāmasūtra the following are connected with poetic composition-- Prahelikā, Durvācakayoga, Kāvyasamasyā pūraṇa, Akṣara Muṣṭikā-Kathana, Mlecchita-Vikalpa, Sampāṭhya, Mānasī, Kāvyakriyā and Kriyākalpa. They were meant for recreation and success in debating clubs (Krīḍārthāḥ, Vādārthāśca).[2] Of these besides Prahelikā, Akṣara-Muṣṭikā also seems to be a variety of Kūṭa, e.g.:-

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1. V. M. chap. 4.

2. गहनप्रसन्नसवीं कतिपयसूत्रामिमामनन्तसुखीम् ।
अनधीत्याक्षरमुद्रां वादसमुद्रे परिप्लवते ॥ V. M. chap. 4.

मेवृमिकसिंकतुवृध मकुंमी मूध सवांसु शकनिधक आव्या:
फा चै वै ज्ये आश्रा भा आ का मा पौ मा चैव ।। 1

Here the twelve parts of the zodiac (Rāśis) are indicated by their first syllables, then are given the names of the objects of these rāśis and then the names of the twelve months in the year.

A few Kūṭa verses are quoted here from the Subhāṣitaratna Bhāṇḍāgāra.

सुवर्णस्य सुवर्णस्य सुवर्णस्य च जानकि ।
प्रेषिता तव रामेण सुवर्णस्य च मुद्रिका ॥ 2

(O Jānakī! here is sent to you by Rāma this ring made of genuine gold and engraved with the beautiful letters of the name of Rāma). Here the word 'Suvarṇasya' is used in the following different meanings:- (1) of beautiful colour, (2) of gold, (3) possessing beautiful letters and (4) genuine.

The following is an illustration in which the sense is disguised in a chain of words and the pun on one word.

शमीगर्भस्य यो गर्भस्तस्य गर्भस्य यो रिपुः ।
रिपुगर्भस्य यो भर्ता स मे विष्णुः प्रसीदतु ।। 3

(May that God Viṣṇu be pleased with me--Viṣṇu who is the lord of Lakṣmī the child of (water)--the enemy of that which resides in the interior of the Śamī Tree i.e., of fire). Here the word 'garbha' means 'interior' and also 'a child'. Fire is said to reside in the interior of a Śamī tree. The enemy of fire is water and by the child of water is meant here the goddess Lakṣmī who was born of the ocean.

In the following verse the word 'Śūla' is taken in a peculiar sense of 'business' and thus it renders the

1. V.M. chap 4.
2. Subh. P. 196.
3. Subh. P. 196.

meaning of the whole verse difficult to grasp. Similarly the word 'Aṭṭa' means 'food' and 'śiva' signifies 'the Vedas').

अट्टशूला जनपदा: शिवशूलाश्चतुष्पदा: ।
प्रमदा: केशशूलिन्यो भविष्यन्ति कलौयुगे ।। [1]

(In the Kali age the cities will indulge simply in the business of selling food grains, the followers of the four paths (Varnas) will be selling the knowledge of the Vedas, and the women will be bargaining their chastity (lit., taking price for their beautiful hair).

वायुमित्र-सुत-बन्धुवाहनाराति-भूषण-शिरोवलम्बिनी ।
तज्जबैरि भगिनीपते: सखा पातु मां कमल-लोचनो हरि: ।। [2]

(May that lotus-eyed God Viṣṇu - the friend of Arjuna - protect me). Here the whole expression beginning with 'Vāyu' and ending with 'Pateḥ' means 'of Arjuna' and is interpreted as follows:- Vāyu i.e., wind, its friend i.e., fire, its son i.e., Kārtikeya, his vehicle i.e., peacock, its enemy i.e., snake which is an ornament of Śiva's head. On the head of Śiva there lies the river Ganges whose son was Bhīsma. Bhīsma's enemy was Śikhaṇḍin whose sister was Draupadī and her husband was Arjuna.

Some of the varieties of Citrakāvya found in Bhāravi's Kirātārjunīya, Māgha's Śiśupālavadha and Śrīharṣa's Naiṣadhīyacarita present fine examples of Kūṭa-kāvya. They are generally based on poetic figures (Alaṅkāras). The following is an example taken from the 'Kirātārjunīya' which has three different meanings.

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1. Subh. p. 196.

2. Ibid.

जगतीशरणे युक्तो हरिकान्तः सुधासितः ।
दानवर्षिकृताशंसो नागराज इवाबभौ ।।[1]

1. Engaged in battle with Śiva (in the protection of the world), bright as a lion (beloved of lions), dark in colour (white like lime) generous and desirous of Victory (the very object of the desires of Dānavas, Ṛṣis and the God Cupid), Arjuna shone in the world as the Himālaya, the lord of mountains.

2. Capable of fight with the Rākṣasas, beloved of Indra, bright as nectar, generous (oozing rut) and desirous of Victory, he shone like Airāvata, the king of elephants.

3. Engaged in the protection of the world, beloved of Kṛṣṇa, protector of the people, dark in colour and praised by Dānavas, Ṛṣis and Lakṣmī, he shone like Śeṣa the king of Serpents.

Here the word 'Nāgarāja' is interpreted in three ways:- (1) Nā + Agarāja, where Nā means 'man' i.e., Arjuna and 'Agarāja' means king of mountains/i.e., the Himālaya; (2) King of elephants i.e., Airāvata and (3) king of Serpents i.e. Śeṣa. Arjuna is compared with all these three and the adjectival phrases are explained accordingly to apply to all of them.

A similar example of Kūṭa in which each expression has three different senses is the following verse of Māgha.

सदामदबलप्रायः समुद्धतरसो बभौ ।
प्रतीतविक्रमः श्रीमान् हरिर्हरिरिवापरः ।।[2]

(Kṛṣṇa shone like another Indra or the Sun). The word 'Hari' is used here in three senses:- (1) Kṛṣṇa, (2) Indra and (3) the Sun. Accordingly the adjectival phrases are also

1. Kirāt. 15-45.
2. Śiśu 19-116.

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explained in different ways so as to apply to all these three. The expression 'Sadāmadabalaprāyaḥ' means in case of Kṛṣṇa as 'giving delight to Balarāma who was always intoxicated'; in case of Indra as 'the destroyer of the demon Bala who caused affliction to the good' and in case of the Sun as 'whose rise destroys all diseases and gives fresh energy to the good'. 'Samudbhūtarasaḥ' means in case of Kṛṣṇa 'the rescuer of the earth', in case of Indra as 'the destroyer of poison' and in case of the Sun as 'taking away water'. 'Pratīta-Vikramaḥ' means in case of Kṛṣṇa 'of well-known strides' in case of Indra as 'of wellknown Valour' and in case of the Sun as 'wellknown for his movement in the sky'.

Here is an example of a grantha-granthi from the Naiṣadhīya caritaṃ which is capable of several inter-pretations due to pun on the words used in it. The description given here is applicable to five persons, Nala and the four gods, Indra, Agni, Yama and Varuṇa, who disguised themselves as Nala at the Svayaṃvara of Damayantī.

देवः पतिर्विदुषि नैषधराजगत्या निर्णीयते न किमु न व्रियते भवत्या ।
नायं नलः खलु तवातिमहानलाभो यद्येनमुज्झसि वरः कतरः परस्ते ॥[1]

(O Wise lady! why don't you decide and select this lustrous man, the lord of the Niṣadhas as your husband? He is, indeed, Nala. If you leave him it will be a great loss to you. Who else can be your better choice?) Here the word 'Dharājagatyā' is interpreted in connection with Indra as 'of Vajra' (i.e., the lord of the thunderbolt), in the case of Agni it means 'he who rides on a ram', in reference to yama it means 'he who goes on a buffalo', in relation to Varuṇa it means 'the lord of the waters' and with regard to Nala it means 'lord of the earth' (i.e., the king). Similarly the word 'Tavātimahānalābhaḥ' can also be interpreted in different ways.

1. Naiṣadh. 13-34.

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1. Naisadh. 13-34.

It follows from what is said above that Kūṭa poetry of both the mystic and artistic types was very popular with Sanskrit poets in ancient as well as mediaeval time and that the tradition had a long standing and was maintained by subsequent poets of all climes and ages. All the same it is worthy of notice that endeavours to find out traces of this tradition in the early mediaeval period have not been fruitful in as much as Pālī and the later Prākrit works donot contain specimens of Kūṭa. The reason for this lack of Kūṭa poems in Pālī and Prākrit may be perhaps that these languages were meant for the masses and not generally used for serious literary purposes, especially for ornate poetry. In Prākrit there are, of course, a few literary works of high merit such as 'the Setubandha', " Gāthā Satasaī" of Hāla 'Rāvaṇa Vaho of Pravarsena, Gauḍavaho of Vākpatirāja, Prākrit Dvyāśrya of Hemacandra' or the KarpūraMañjarī of Rājaśekhara, but they do not contain any terse or enigmatic poetry because Prākrit was generally considered, as remarked by Rājaśekhara, as a language for lucid expression rather than for harsh composition.[1] As regards Pāli, it was adopted largely as a sectarian language of the Buddhistic canons, and therefore, it did not need such abstruse mode of expression as became necessary for the secretive practices preached by the later Siddhas. Hence, till the dawn of the period of the Apabhraṃśa and the development of its literature there was little room for the resucination of the Kūṭa tradition which was fostered by the devotional poets who introduced the advent of the full fledged growth of Hindi literature. This reason may explain the absence of Kūṭa tradition in the works of Pālī and Prākrit. We may now pass on to the critical notice of the Apabhraṃśa literature which, in process of time, yielded place to Hindi literature.

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1. Karpūr, 1.8.

परुसा सक्कअबंधा पाउअबंधो विहोइ सुउमारो ।
पुरुसमहिलाणं जेत्तिअ मिहंतरं तेत्तिअमिमाणम् ।।

The mystic songs of the Siddhas in Apabhraṃśa.

The tradition of mystic and metaphysical Kūṭa expression found its echo in the mystic songs of the Vajrayānī Siddhas and the Nāthapanthī Yogins. They are composed in a language which has a disguised sense. The Siddhas were the followers of the Vajrayāna and the Sahajayāna cults of the Mahāyāna School of Buddhism . With the rise of the Mahāyāna School, Buddhism came into closer contact with the common folk and received greater popularity. The earlier 'Hīnayāna' School had laid stress on the original teachings of Buddhism regarding the observance of vows and the attainment of Nirvāṇa. It also emphasized the life of continence (Brahmacarya) and renunciation (Sanyāsa) which were considered absolutely essential for the devotee to go ahead along the path of Nirvāṇa. The Mahāyāna, on the other hand, took a broader view and believed that the attainment of Nirvāṇa is within the easy reach of all by means of worship and the practice of spells and incantations (Mantra-tantra). In the place of renunciation, detachment and continence, it, therefore, stressed the necessity of a happy worldly life and purity of character. The difference between the two schools can be better understood by reference to the Jñāna-mārga and the Bhakti-mārga of Hinduism.

Between the fourth and the seventh century A.D. there was a revival of Brāhmaṇism, which streamed forth into three different channels (1) Śaivism, (2) Śākta and (3) Vaiṣṇavism. They all had many things in common in regard to their mode of worship and in their esoteric faith. In order to make itself more popular the Mahāyāna also adopted some of these modes of Hindu worship particularly the Mantra tantra of the Śākta cult and gradually developed into one of the then

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important Tāntric systems in India. With the adoption of the Mantra-Tantra it first developed into Mantrayāna and later with the introduction of Bhairavī cakra and the use of wine and women it took the form of Vajrayāna. As is usual with every good system it remained no exception to the degeneration which was brought upon this cult by some debased adherents, 'who' to quote Dr. Bhattāchārya, 'went beyond due limit in their spite against the strict rules of morality and violated all of them'.[1]

About the eighth century A.D., Buddhism received a great blow from Śaṅkara's Monism (Advaitavāda) and took shelter in Tibet, Nepal and some parts of Bihar, Bengal and Assam. The followers of Buddhism who were left in India tried to adjust themselves to the changed environments and compromised with the then Brāhmaṇa dharma in a manner that would vitalise the interest of the common man in their faith which may thus survive. Under the influence of Śaṅkara's Śaiva cult these Buddhist monks adopted the propagation of Yogic performances, and in order to captivate the imagination of the people they took to a display of magic power through spells, incantations, exorcising and similar Tāntric feats. The result was that they courted the hardships of worship and indulged in the intricacies of magic formulae. This new phase of Buddhism was known as Sahajayāna and its preceptors were called Siddhas (accomplished) who preached and gave discourses on their doctrines in the popular educational centres at Nālandā, Vikrama Śilā and Odantapurī. On one side they adopted a new doctrine of Mahāsukhavāda, similar to that of the Vāma-mārga and on the other they propagated the ideas of seeking the invisible God within their own hearts. Their Mahāsukhavāda consisted more or less in the satisfaction of the instinct of passion in man under the guise of Guhyasādhanā or Rahasya.

1. Sādhanamālā P. XXI.

Notwithstanding their strict adherence to the principles of Vajrayāna some of these Siddhas endeavoured to create a revolution in the traditional outlook of their cult.[1] They directed their efforts to change the artificial and secular life of the monasteries into a simple and natural one. They did not believe the external rites and observances but emphasised the state of their self being in unison with Sahaja which they called Mahāsukha or Mahābhāva. They stressed the leading of a natural house-hold life and accepted Vajrayāna in so far as it was not opposed to good conduct. They advocated that leading a worldly (domestic) life and gratification of physical necessities was not only necessary but their suppression was unnatural and harmful to the course of higher attainment (Antaḥ Sādhanā). The natural course of life was not a hindrance but would serve within bounds as a means to the End (Nirvāṇa). They had great influence over the masses and due to their strange mode of living they won the regard of even the kings and nobles. These Siddhas, however, did not gain much success as they could not openly preach their doctrines of attaining Nirvāṇa through gyaenolatory for fear of public opposition including even the adherents of their own cult. Being thus afraid of their very existence they preached and talked of their principles of Sahajayāna to a limited circle. In order to make their teachings popular they, however, adopted the language of the people.

Some of these Siddhas were capable of writing poetry they composed many songs which contain the principles and teachings of their cult. As the real aim of these Siddhas was to spread their doctrines it would be too much to expect any great poetic merit in their writings. Like the followers of so many different sects of the Vāma-Mārga, the Siddhas,

1. K - K. D. P. 47.

too, did not place their mode of worship (Sādhanā-paddhati) before the people in a plain and straight way. But in order to preserve the secrecy of their faith they resorted to a symbolical mode of expression which had a deeper meaning than what was actually denoted by the words. This mode of speech of the Siddhas is known as Sandhā-Vacana or Sandhābhāṣā. Rāhula Sāṅkṛtyāyana calls this language of the Siddhas a phase of 'Early Hindi' though it retains more the characteristics of Apabhraṃśa than those of Hindi.

There are numerous symbolical words used in this language. The significance of many of these words is explained in the Hevajra Tantra,[2] e.g. Madana = Madya i.e., fruit or provision, Bala=Māṃsa (flesh), kheṭa=Gati, i.e., gait, Prekṣaṇa=Āgati, i.e., to come; Asthyābharaṇa = Ratna (jewel); Ḍamaruka = a drum; Durdura = Abhavya i.e., a man of bad qualities; Kālañjara = Bhavya, i.e., a good man; Ḍiṇḍima = Asparśa, i.e., not-struck; Kapāla = a lotus vase; Tṛptikara = Bhakta or good; Mālatīndhara = Vyañjana, i.e., vegetable food; Gūḍha = Catussama, i.e., four equal; Mūtra = Kastūrikā, i.e., good smell, Siṃhalaka = Kapūraka, i.e., to create or do; Mahāmāṃsa = white colour; Bola = Vajra; Kakkola = Padma, i.e., lotus; Kulaṃ = class; Varṇa = Bhedābheda. There are many other words mentioned in different places, e.g., 'Āli' and 'Kāli' these two words mean 'vowels' and consonants; Lalanā, Rasanā and Avadhūtī are the names of the three principal of the thirty two arteries in the body.[3] A few technical words as Bodhicitta, Saṃsāra, Karin, Giri etc., have been explained by Dr. M. Shahiddulla in his 'Leschants Mystiques'. Besides

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1. H. K.D. Int.
2. Vide article of Dr. Bagchi on Sandhābhāṣā in 'Studies in the Tantras'. Pp. 27-33.
3. ललना प्रज्ञासभावेन रसनोपाय संहिता ।
अवधूती मध्यदेशे तु ग्राह्य ग्राहक वर्जिता ।। प्रज्ञोपायविनिश्चयसिद्ध :।

the use of symbolical expressions the Siddhas also introduced for the first time the type of reversed statements known as Ulaṭavāṃsis. These statements are generally based on the figure of pseudo-contradiction (Virodhābhāsa). A few examples of the mystic songs are quoted here:-

कोल्लइ रे ठिअ बोला मुम्मुणिरे कक्कोला ।
घन निबिड हो वज्जइ करुणेकि अइन रोला ।।
तहि वल खज्जइ गाढे मअणा पिज्जिअइ ।
हले कलिंजर पणि अइ दुंदुरु वज्जिअइ ।।
चउसम कस्तुरि सिंहला कपुरलाइअइ ।
मालइ इंधन सलील तहि भरु खाइअइ ।।
प्रेंखट खेट करन्ते सुद्धा सुद्धण मणिअइ ।
निरंसुअ अंग चडाविअइ जस नावि पणिजइ ।
मलअज कुन्दुरु वट्टइ डिंडिम तहिणा वज्जिअइ ।। 1

The meaning of this verse is not quite clear. It, however, gives an account of the mystic ideas current in the Vajrayāna cult. Many of the words used in this passage possess disguised sense, e.g., Kakkola means Padma (lotus), Kiviḍa (Kṛpīta) is a drum, Bala means Māṃsa i.e., meat; mala-aja is (milan) union; Ḍiṇḍim means (Aspaŕsa) untouchability. The words Kāliñjara, Duddura, Kastūrī, Kappura, Prenkhana, Kheṭa, Nirṃsua, etc. have been already explained above. The word Ṭhia is derived from 'Sthita' to stay; Vajjai from 'Vādya' to beat, Khajjiai from Khād to eat and Pijjai from 'Piva' to drink.

ऊंचा ऊंचा पावत तहिं वसइ सबरी बाली ।
मोरंगि पिच्छ परिहिण सबरी गीवा गुंजरि माली ।।
उमत शबरो पागल शबरो नाकर गुली गुहारा ।
तोहरि णिअ घरिणी नामे सहज सुन्दरी ।। 2.

1. H.K.D. P. 15.
2. Ibid. P. 20.

(The damsel Śabarī resides on a high mountain. She is putting on peacock-feathers and wearing a necklace of Guñjā round here neck. The Śabara is mad after her. Let there be no noise. She is your house-wife and her name is Sahaja). It refers to Sahaja which is conceived here as a beautiful woman residing on a high mountain top (i.e., far beyond the reach of the devotee). The Śabara is the devotee who is shown to be wishful for her. Such mystic songs are commonly found in the writings of almost all the Siddha poets. Here is a verse of Kaṇhapā:-

नगर बाहिरे डोम्बी तो होरि कुटिया ।
छाइ छोइ जाइं सो बाह्मण नाडिया ।।
आलो डोम्बि तो मन ए सम करि जम संग ।
निघिण कांह कपालि जोई लाग ।।
एक सो पदुम चौसठि पांखुडी ।
तहिं चडि णाचण डोम्बि बापुड़ी ।।
हालो डोम्बि तो पछमि सदभावे ।
आइ ससि जासि डोम्बी काहरि नाचै ।। 1

(O Ḍombī, your hut is outside the town. It has been built by the Brāhmaṇa bull. Come O my friend Ḍombī! I will keep company with you. Only a Kāpālika can come to you. There is only one lotus which has sixty four petals. On it there dances the poor Ḍombī). The word Ḍombī here means concentration of mind (Surati or Cittaikāgratā).

In the following verse of Bhūsuka time is metaphorically spoken of as a mouse which destroys the Jīva i.e., the individual soul.

णिशि अंधियारी मूसा करअ अधारा । अमिअ भखअ मूसाकरअ अहारा
मार रे जोइ या मूसा पवना । जेण तूटइ अवणा जवणा ।। 2

1. H.K.D. P. 15.

2. Ibid. P. 132.

(The night is dark where the mouse is residing. This mouse enjoys nectar, i.e., time is immortal. O Jogī, suppress this mouse by means of Pavan (Prāṇāyāma) so that the cycle of birth and death may be destroyed). The following is an example of an Ulaṭavāṃsī based on Virodhābhāsa.

टालत मोर घन नाहि पड़वेषी ।
हाडीति भात माहि नित आवेशी ।।
वैंगि संसार बड़ हिल जाउ ।
दुहिल कि दुधु कि वैंटे षा साय ।।
बलद विआएल गबिया मांझे।
पिटा दुहिए एति ना सांझे ।।
जो सो बुधी सो धनि बुधी ।
जो सो चोर सोह साधी ।।
नित नित सियाला सिंह षम जूझय ।
ढेंढण पाए र गीत विरले बूझय ।। 1.

The meaning of this verse too is not quite clear and can only be guessed out without precision.

Some scholars have tried to find no difference whatsoever between the Sandhāvacan and the Ulaṭavāṃsis. But this is not correct as the Ulaṭa-Vāṃsī is necessarily a reversed statement while Sandhā-Vacana is not. In the Ulaṭavāṃsis the apparent meaning which is usually the opposite presentation of the actual behaviour or order of things is simply a means to startle the reader and render him receptive to the real and hidden sense. On the other hand, both the philosophical and the profane ritualistic meanings are often included in the Sandhābhāṣā in which there is a twofold Sandhi (a Sandhi as a pun and a Sandhi as a secret motive) which makes it as an intended speech. Gradually in its fallen state the philosophical import evaporated and it only served as a veneer to the rather profane sense.

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1. H.K.D. P. 34.

Kūṭa Tradition in Hindi

1. Ulaṭavāṃsīs of the Nāthapanthī Yogins and the Santa poets.

In Hindi the tradition of oblique poetry can be traced in the mystic songs of the Nāthapanthī Yogins.

The form of Kūṭa, known as Ulaṭavāṃsī, found a greater scope for development in the songs of the Nāthapanthī Yogins and later on in the poems of the Nirguṇa Santa poets, especially of Kabir. As remarked above, this mode of expression was adopted by these poet-seers owing to the mystical nature of their religious doctrines. The Nāthapantha was only a vigorous ramification of the Sahaja Sādhanā of the Vajrayānī Siddhas. Being struck by the lapses in the life of the monasteries, some of the Siddhas separated from the parent body and evolved a puritanic creed. Gorakhanātha who is mentioned as one of the dighty four Siddhas was the founder of this new creed. He christened the entire system and laid great stress on chastity of life, and thus succeeded in preserving the Vital fluid whereas the practices of the Vajrayānī Siddhas had indulged in wasting over the same by injecting it lavishly in the veins of the masses. Gorakhanātha, who was influenced to a great extent by Śaivism, preached Haṭhayoga and the doctrine of '<u>Dvaitā-dvaita-Vilakṣaṇa-Sama-Tatva-Vāda</u>,' according to which the supreme self is beyond both duality and non-duality.[1] The Nāthas infused new spirit in the tradition of the Siddhas and adopted new symbols. They transformed their cult from Nirīśvara-Śūnya into Seśvara Śūnya and thus introduced theism in their faith.

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1. अद्वैतं केचिदिच्छन्ति द्वैतमिच्छन्ति चापरे ।
समतत्वं न जानन्ति द्वैताद्वैत-विलक्षणम् ।।
यदि सर्वगतो देव: स्थिर: पूर्णो निरन्तर: ।
अहो माया महामोहो द्वैताद्वैत विकल्पना ।।
quoted in Gorakṣa Siddhānta Saṅgraha, P. 11.

It appears that there was some influence of the Kaulamārga also on the Nātha pantha. The Aṣṭāṅgayoga seems to have been borrowed from there, but the Nāthas strongly opposed the practices of exorcising etc.. Their metaphysical concepts adhered to Śaivism while their practices approximated with the Haṭhayoga of Patañjali. The Haṭhyoga found full scope for development in this Pantha. But due to the hardships and intricacies involved in its practice the cult could not become very popular. The restrictions put by the teachers of the Pantha for the worshippers also stood in the way of its popularity. It was no more a bed of roses for its adherents. They cared more for the maintenance of high traditions of their faith than for the outer form. It is for this reason that some of the metaphysical terms are couched in a mystical language, beyond the comprehension of an average man. Nobody could grasp the import concealed in them without being fully conversant with their symbolic code. Besides, these yogins strove to be a class by themselves. According to them the whole world is going astray. It is only they who believe in the principles of Haṭhayoga and practise it, that tread the right path. It is said in the Górakṣa Siddhānta Saṅgraha:-[1] 'Except the Yoga all other cults preach perverted ideas. The order followed by the world is Brahmacarya, Gārhasthya, Vānaprastha and Sanyāsa or Kāma, artha, Dharma and Mokṣa. But this is all reversed because whatever is best must get priority. The proper order, therefore, ought to be Sanyāsa, Vānaprastha, Gārhasthya and Brahmacarya or Mokṣa, Dharma, artha and kāma. This reversed mode of thinking became so much a part of their nature as to make them speak of their tenets even in paradoxes and reversed statements, later on designated by critics as Viparyaya or Ulaṭavāṃsis. Even then their prestige did not wane but waxed day by day. The Yogins preached with greater enthusiasm and force even the simplest matters in a contradictory and enigmatic form which is difficult to grasp; e.g., here is a statement in the Haṭhayoga.

1. Gorakṣa. P. 58-59.

यत्किंचित् स्रवते चन्द्रादमृतं दिव्यरूपिण: ।
तत्सर्वं ग्रसते सूर्यस्तेन पिंडो जरायुत: ।। 1

2.

'You say the sun and the light give life. But it is just the opposite. This is in fact the very cause of death. The nectar that flows from the moon is drunk by the sun. Its mouth, therefore, has to be shut. What shines in the sky is not the real sun, or which remains above the navel... The moon is below the palate. Similarly the following statements may also be marked, "you say that eating of cow's flesh is a great sin, and the drinking of wine should be prohibited. But these are, as a matter of fact, the very characteristics of high birth. The word 'go' does not mean 'a cow' but tongue and thus the eating of the bovine flesh (Gomāṃsabhakṣaṇa) signifies the fact of twisting the tongue in the palate and directing it towards the Brahmarandhra. 'You say that a widow is a subject of honour and should be adored. But this is entirely wrong. For the widow (Bāla-raṇḍā) means a nun residing in the holy place between the Gaṅgās and the Yamunā. The right path to realise the highest stage of Viṣṇu is to catch hold of this nun forcibly'. The Gaṅgā is the Iḍā and the Yamunā is the Piṅgalā. Bāla-raṇḍā is the Kuṇḍalinī which resides in the Suṣumnā lying between Iḍā and Piṅgalā and the highest aim of life is to force this Kuṇḍalinī to go upwards". 2

Such oblique statements are found in abundance in the works of the Yogins, the Tāntrikas and the Santa poets. The enigmatic poems of the Nāthas may be classified into two types:- (1) those which contain some mystic idea in metaphorical language and (2) Ulaṭavāṃsis. As an example of the former class the following song of Gorakhanātha may be quoted:-

त्रिभुवन डसती गोरखनाथ डीठी ।
मारी सर्पणीं जगाइ ल्यौ भौंरा ।।
जिनि मारी सर्पणीं ताको कहा करै जीरा ।
सर्पनी कहै मैं अबला बलिया ।
ब्रह्मा विस्नु महादेव छलिया ।।
मांती माती सर्पणी दसौं दिसि धावै ।
गोरख नाथ गारुडी पवन वेगि ल्यावै । 3

1. Hath. 3-76
2. गोमांसं भक्षयेन्नित्यं पिबेदमरवारुणीम् ,कुलीनं तमहं वंदे इतरे कुलघातका: ।।
गोशब्देनोदिता जिह्वा तत्प्रवेशो हि तालुके ।
गोमांस भक्षणं तत्तु महापातकनाशनम् । ह०३,४६,४८।
गंगा यमुनयोर्मध्ये बालरंडा तपस्विनी । बलात्कारेण गृह्णीयात् तद्विष्णो: परमं पदम् ।।
इड़ा भगवती गंगा पिंगला यमुना नदी । इडा पिंगलयोर्मध्ये बालरंडा तु कुंडली ।।ह०३,१०.
3. Gorakhabānī, 139-3.

It refers to the hold over the Kuṇḍalinī by the Individual soul (Jīva). The word 'Srapaṇī' (snake) indicates here Kuṇḍalinī and Bhaumra is the Jīvātman. This snake is very deceitful, it is biting all the three worlds and does not spare even Brahman, Viṣṇu and Maheśa. According to Gorakhnātha, the Jīvātman can have command over it by resorting to Haṭhayoga which is represented by the word Prāṇa (standing for Prāṇāyāma) here.

Again the following verse gives an account of the creation in the form of a riddle like those of the Vedic hymns.

सिष्टि उतपती बेली प्रकास मूल नथी चढ़ी आकास ।
ऊरध गोड किये विसतार जाणै जोगी करै विचार ।। 1

(There was the creation when the creaper made its appearance. It had no root. Yet it rose high up into the sky and there it spread very widely. Let the Yogin ponder over it).
As an illustration of Ulaṭavāṃsī the following is an apt statement of Gorakhnātha:-

नाथ बोलै अमृतबानी, बरसैगी कंबली, भीजैगा पानी ।
गाडि पहरवा बांधिले खूंटा, चलैदमामा बाजिले ऊंटा ।।2

(Nātha says these immortal words that the blanket will rain and the water will become wet. Let the calf be fixed and the peg be tied. Here goeth the drum and the camel makes sound). The underlying idea in it is:- As Māyā (Illusion) spreads this world (water) is enwrapped in it. Let the mind be controlled so that the Jīva (individual soul) may be triumphant and go happy from here. Some of the Ulaṭavāṃsīs take the form of Prahelikā. e.g.

गगन मंडल मैं गाय बिआई, कागद दही जमाया ।
छाछ छांडि पिंडता पानी, सिंघा माषण खाया ।। 3

1. Gorakhabānī 119-1. 2. Ibid. 141-48. 3. G.B. 141-47.

It refers to the hold over the Kuṇḍalinī by the individual soul (Jīva). The word 'Srapaṇī' (snake) indicates here Kuṇḍalinī and Bhaumra is the Jīvātman. This snake is very deceitful; it is biting all the three worlds and does not spare even Brahman, Viṣṇu and Maheśa. According to Gorakhnātha, the Jīvātman can have command over it by resorting to Haṭhayoga which is represented by the word Prāṇa (standing for Prāṇāyāma) here.

Again the following verse gives an account of the creation in the form of a riddle like those of the Vedic hymns.

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[illegible] ॥ 2

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As an illustration of Ulaṭavāṃsī the following is an apt statement of Gorakhnātha:-

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[illegible] ।
[illegible] ॥ 3

1. Gorakhbānī 119-1. 2. Ibid. 141-42. 3. G.B. 141-47.

(The cow has given birth to a child in the sky and the curd is made on paper. Having given up the butter milk as mere water the lion has eaten butter). It means that this Universe which is a creation of Māyā (Illusion) is a transitory thing in which is deposited knowledge. The essence of this knowledge is taken by the lion (the Supreme Soul) while the rest is left out by it.

or भणत गोरखनाथ मछिंदर ना पूता । मार्यो मृग भया अवधूता ।
याहि ह्यियाली जे कोई बूझै, ता जोगी को त्रिभुवन सूझै ।। 1

(Gorakhanātha, says that Machandaranātha killed the deer and became an Avadhūta. Whosoever understands this riddle, that Yogī can visualise all the three worlds). By Mṛga is meant here Mana (the mind) and the idea is that Machindaranātha has controlled his mind and resorted again to Yoga-Sādhanā (the path of meditation).

This peculiar type of oblique composition became so popular that even Kabir and other Santa poets of the Nirguṇa school could not resist the temptation of adopting it as a vehicle for expressing their mystical teachings. In this attempt they were greatly influenced by the Nāthas. There are numerous paradoxes and metaphorical expressions in the works of Kabir, Dādū, and Sundaradāsa. The Ulaṭavāṃsis of Kabir, who exhibits a great deal of originality and skill, are well known as specimens of Hindi classics.

The Nirguṇa school was initiated by Kabir as a need of the hour. It was the outcome of several causes, social, religious and political which cumulatively gave this spiritual movement its characteristic depth of significance and novelty of form. The immediate occasion for it was the political situation of the country resulting from the Mohammaden conquest which brought into contact two most divergent peoples and had

1. Ibid. 66-196.

repurcussions in every sphere of their life. The renunciates of both the faiths endeavoured to bring about communal rapproachment and harmony by invoking the spirit of good will and tolerance. The basis for the common ground on which both the peoples could amicably meet was supplied by the Vedānta of the Hindus and the Sufism of the Muslims. The monistic pantheism was a gift from the Hindu philosophy and monotheism from that of the Muslims. The point of view found its full expression in the teachings of Kabir who preached the worship of one indwelling power pervading all and forming the very essence. To him both the Vedānta and Suffism joined hands to proclaim that God is one and imageless that he is not to be found in rituals and forms which are but veils of falsehood, hiding Him from us. In fact He is to be realised as one with us being enshrined in our own hearts, forming the substance in all that exists. Kabir was highly influenced by the Vaiṣṇava Bhakti and also by the Haṭhayoga of the Nāthapantha. Thus the Nirguṇa school founded by him developed to a great extent a mystic nature.

Now the difficulty of expressing the mystic experience in precise language on the part of the seer and that of under-standing it on the part of the rest of the world, led the writers of this school to take recourse to a sort of symbolical and oblique expression. In Kabir this 'Language of symbols' is used for the expression of exquisite charm or ecstacy of emotion.' Like Gorakhanātha, Kabir, too, has adopted mainly two forms of oblique expression:-(1)Metaphorical and (2) Ulaṭavāṃsis. The former is employed for expressing some spiritual truth or symbolical representation of the theories of Yoga, while the latter is used chiefly for the 'creation of wonder.' The metaphorical expression again takes several modes, e.g. Prahelikā, Anyokti and the like. Prahelikās generally contain some mystic experience. As an illustration

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the following verse may be cited.

जल में कुंभ कुंभ में जल है बाहर भीतर पानी ।
टूटा कुंभ जल जलहि समाना, यह तत कथौ गियानी ।। [1]

It refers to the well known Vedāntic notion of the oneness of the all pervading Supreme Brahman and the Universe as explained before.[2] Again in the verse

इक डाइन मोरे मन बसै नित उठि मैरे जिय को डसै ।
या डाइन के लरिका पांचरे, निसिदिन मोहिनचावे नाच रे ।। [3]

(There is a witch that resides in my mind. It gets up every day and bites my life. This witch has five sons who make me dance day and night). The witch is the Māyā and her five sons are the five objects of senses that cause trouble to the Jīvātman. Such poetic riddles are often based upon the figure of Vibhāvanā where an effect is said to be produced without the cause. The idea that the Supreme Being is not the effect of any cause is expressed in the following riddle.

जाइरच्यौ गोविंद पढ़िया पंडिता, तेरा कौन गुरु कौन चेला ।
आपणै रूप को आपुहि जाणै, आपे रहै अकेला ।
बांझ का पूत बाप बिन जाया, विन पाउं तरवरि चढ़िया ।
बीज विन अंकुर पेड बिन सरवर, विन साखा तरवर फलिया
रूप विन नारी पुहुप विन पूजा, विना पांखा भंवर विलंबिया।
सूरा होइ जु परम पद पावैं, कीट पतंग होइ सब जरिया ।। [4]

(God has created the learned and the illiterate. He himself has neither a preceptor nor a disciple. He knows his form by himself and remains always alone. He is born of a barren woman and without a father. Possessing no feet He has climbed the tree. He is like a sprout without seed, a tree blossoming

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1. K.G. 2. P. 23 3. K.G.
4. Ibid.

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[illegible] ।
[illegible]
[illegible]
[illegible] ॥ 4

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1. K.G. 2. P.33 3. K.G.
4. Ibid.

without branches, a woman without beauty, worship without flowers and a bee without wings. Whosoever is brave can attain that highest goal, all worms and insects simply burn away.)

As an illustration of Anyokti the following verse may be cited:-

माली आवत देखि करि कलियां करी पुकार ।
फूले फूले चुन लिए, कल्हि हमारी बार ।। 1

(Seeing the gardener approach the buds cried aloud. 'O he has picked those that are in full bloom. Tomorrow is our turn'). The blossoms picked by the gardener (i.e., the all destroying time or death) stand here to show the transitoriness of worldly pleasures. Another example is--

बाढ़ी आवत देखकरि, तरिवर डोलन लाग ।
हम्म कटे की कछु नहीं, पंखेरू घर भाग ।। 2

(Noticing the carpenter approach, the tree began to shake. No matter, if I am hewn; O bird! on thy wings to thy nest). Here the body under age is represented by an old tree and it warns the soul (spoken of as a bird) against being grieved over the impending death and admonishes it to merge into Brahman. This is what is meant by asking the bird to fly to its nest.

Here is a verse addressed to a water lily fading without sunlight when water, its life element, is within her very reach.

काहे री नलिनी तू कुम्हिलानी, तेरेहि नाल सरोवर पानी ।
जल मैं उतपति जल मैं बास, जल मैं नलिनी तोर निवास ।।
ना तल तपति न ऊपर आगी, तोर हेत कहु का सनलागी ।
कहै कबीर जे उदिक समान, ते नहिं मूए हमरे जान ।। 3

1. K.G. 2. Ibid. 3. K.G.

without branches, a woman without beauty, worship without flowers and a bee without wings. Whosoever is brave can attain that highest goal; all worms and insects simply turn away.)

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Here is a verse addressed to a water lily fading without sunlight when water, its life element, is within her very reach.

[illegible]
[illegible]
[illegible]
[illegible] 3

1. K.G. 2. Ibid. 3. K.G.

(O Lily why are you fading away. The water is in the pool near you. You are born in water and also reside in water. Neither at the bottom nor above there is any heat. Just say with whom you have fallen in love. Kabir says that those for whom the water is alike have not died out). Lily stands here for man, water for Brahman, which is the spiritual nourishment for the soul and the sunlight for worldly prosperity. Those that are immersed in Brahman, the only eternity, how can they die indeed?

The most important form of Kūṭa used by Kabir is presented in his Ulaṭavāṃsis. They are generally brought about by the figure of pseudo-contradiction in which the effect is surmised against the natural course of events. As an example the following verse may be cited.

पहले पूत पाछे भई माई । चेला कै गुरु लागै पाई ।
जलकी मछली तरवर ब्याई, पकरि बिलाई मूसै खाई ।। 1

(First the son is born and then the mother. The teacher has touched the feet of his disciple. The fish of the water has given birth on a tree and the rat has caught and eaten up the cat). The son is the Jīvātman (Individual soul) and the mother is Māyā (Illusion). Jīvātman is born of illusion but at the same time it is surrounded by illusion after being born in the world. The disciple is the devotee and the preceptor is God who reveals Himself before the former when he attains Him. Again the fish is the mind and the tree is the Universe (creation) where the mind appears in multifarious forms of ambition. The rat is the soul and the cat is ignorance (Ajñāna) which is destroyed after the soul attains knowledge.

Kabir has used two types of Ulaṭavāṃsis (1) the suggestive and (2) the secretive. The suggestive Ulaṭavāṃsis represent genuine poetry while the secretive ones are for the most part

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1. Ibid.

dogmas and not high class poetry. But when sparingly taken recourse to even they evoke in the hearer a strong curiosity to know that meaning and give pleasant shock of amazement when the meaning is unravelled which renders him comparatively more receptive than he would otherwise have been. As an example of suggestive Ulaṭavāṃsī the following verse may be quoted:-

उनइ बदरिया परिगो संझा अगुआ भूले बनखंग झंझा ।
पिय अन्ते धन अन्ते रहई, चौपरि कामरि माथे गहई ॥
फुलवा भार न सहिसकै, काहै सखिनसों रोय ।
ज्यौं ज्यौं भीजे कामरी त्यौं त्यौं हलकी होय ॥[1]

(Clouds are appearing and it has become pitch dark. The traveller has lost his way in the thick forest. The consort aspires for union with her spouse but there are obstacles in her way. The flower cannot bear the burden and so it weeps and tells its agony to its friends. The more the blanket becomes wet, the lighter it goes), The supreme soul is the spouse here and the individual soul is the consort. The enveloping darkness is nescience, the guides are the priests, the worldly miseries are the obstacles and folded blanket means the acts which the individual soul does with a hope to get deliverance from miseries but they perpetually increase rather than come to an end, and weigh heavily on the soul, formerly unburdened by them).

The following is an example of secretive Ulaṭavāṃsī:-

अवधू ऐसा ज्ञान विचारम् ।
भैरै चढ़ै सो अधधर डूबै निराधार भये पारम् ।।
ऊघट चलै सो नगरि पहूँचे बाट चले ते लूटे ।
एक जेवरी सब लपटाने के बांधे कै छूटे ।
मंदिर पैसि चहूं दिसि भीजे बाहिर रहै ते सूका ।
सरि मारे ते सदा सुखारे, अनमारे ते दूखा ।।
विना नैन के सब जग देखै लोचन अछते अंधा ।
कहै कबीर कछु समझ परी है यह जग देख्यो अंधा ।।[2]

1. K.G. 2. K.G.

("Those who climbed the boat (different deities), they are drowned in the deep (world). Those who hiked without a track, they reached the town (godhood); they that walked the path (superstitious traditions) were looted (of their spiritual virtues). All are bound in one rope (Māyā) whom to call free and whom bound? Those who entered the house (Godhood), they got soiled on all sides (with God's love). Those who remained outside are quite dry. Happy are they that are struck with the dart (the teacher's instruction or spiritual longing); miserable they, that are not pierced by it. The blind (who has closed his eyes to the world) sees all, but men with eyes see nothing."[1] The boat (Berai) refers to different duties and the deep (ocean) is the world. The shore is liberation, town godhood, path supertitious traditions, rope Maya and temple also Godhood.

A Similar idea is expressed in the following Ulaṭavāṃsi of Sundaradāsa:-

कुंअर कीरी कूं गिल बैठी, सिंघा खाइ अघानो स्याल ।
मछरी अगिनि मांहि सुखपायो, जल मैं बहुत हुती बेहाल ।।
पंगु चढ्यौ परबत कै ऊपर, जल मैं मृत कहिं डेराने काल ।
जाको अनुभव होय सो जानै, सुन्दर उलटा काल ।। [2]

(The ant (individual soul) has devoured the elephant (apparently the expansive world; i.e. Māyā) and the jackal is satiated after eating up the lion. The fish (soul) has found ease in fire (of knowledge); it was feeling too uneasy in the water (Māyā). The crippled (as the effect of disuse of his sense, owing to extreme concentration) climbed up the hill (realisation). Death is afraid of seeing the dead (in the world), said Sundara. Who hath experience, he alone knoweth the mystery of such a contradictory thought.)[3] The following is a

1. N.S.H. P.P.-245.

2. N.S.H.P.P. 246.

3. Ibid 141-151.

another example of Kabir's Ulaṭavāṃsī describing a spiritual truth:-

ऐसा अद्भुत मेरा गुरु कथ्या मैं रहा उमेषे ।
मूसा हस्ती सों लड़ै, कोई बिरला पैखै ।।
मूसा बैठा बांवि मैं लारै सापणि धाइ ।
उलटि मूसै सापिन गिली, यहु अचरज माई ॥
चींटी परवत ऊषण्यां ले राख्यौ चौडै ।
मुर्गा मिनकी सूं लडै, झलपाणी दौड़ै ।।
सुरही चूंषै बछतलि, बछा दूध उतारै ।
ऐसा नवला गुणि भया, सारदूलहि मारै ।।
भील लुक्या बन बीच मैं, ससा सर मारै ।
कहै कबीर, ताहि गुरु करौं, जो यह पदहि बिचारै ।। 1

(My teacher told me this wonder when I kept awake. The mouse is fighting with the elephant, but seldom one sees it. The mouse is sitting in the hole and running after the female-snake. The snake has turned and devoured the mouse. This is a wonder my friend! The ant has kept a sugar-cane on a mountain and the cock is fighting with frog. There is fire in the water, the cow is sucking the calf and the calf is giving milk. It has attained such strange qualities that it is killing a lion. The hunter is hidden in the midst of the forest and the hare is discharging an arrow. Kabir says --- 'I will make him my teacher who can understand this passage'). The idea seems to have been drawn here from the Kaṭhopaniṣad.[2] According to Kaṭha the body is a chariot yoked with the steeds of senses. They are tied with the

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1. K.G. 141-181.
2. Kaṭha 1, 3, 36.

आत्मानं रथिनं विद्धि शरीरं रथमेवतु ।
बुद्धिंतु सारथिं विद्धि मनः प्रग्रहमेव च ।।
इन्द्रियाणि ह्यान्नाहुर्विषयास्तेषु गोचरान् ।
आत्मेन्द्रियमनोयुक्तं भोक्तेत्याहुर्मनीषिणः ।।

rein of mind held by the chariot driver in the form of wisdom (Buddhi); soul is the traveller going along the path of knowledge. The chariot should move according to the desire of the rider. The body is the servant and the soul the master. This is the natural order. But when the master is asleep; the driver is bewildered and the reins are let loose aimlessly then the order is reversed. The servant takes the place of the master who being dependant now on the chariot is driven astray. It often happens that due to the wanton movement of the steeds, the chariot and the master both have to face great difficulties. This is the sense expressed by Kabir in the above verse.

The Nātha Yogins and the Santa poets have used many symbols and metaphors which make their reversed statements effective and wonderful. Some of these symbols, collected from the works of the Haṭhayogins and other saint poets, are given by Dr. H.P. Dvivedī in his 'Kabir'.[1] Besides, Kabir also invented many new tropical expressions (upamānas) which are not found in the Nātha literature. He has taken these symbols mostly from two sources(1) animal world and (2) the profession of a weaver. No body can make out the meanings of all these symbols unless he is fully conversant with their metaphorical significance. Due to the use of these symbols and metaphors the Ulaṭavāṃsīs of Kabir have often led to the misunderstanding of his philosophy, and a good many of his poems are still unintelligible. But to say that they were not meant to convey any meaning does not seem to be correct. In order to understand them two things are necessary to be kept in view (1) the scriptual tradition and (2) Kabir's own view point. There are many symbols which have acquired a technical sense in the texts of mystic and

1. P. 83.

spiritual theme and are traditionally handed down, e.g., the words Gaṅgā, Yamunā, Sarasvatī, Triveṇī, Vārāṇasī, Sūrya, Candra, Somarasa, Vāruṇī, Madirā, Gomāṃsa, Bhujaṅgī, Nāgina-bālā, Amṛta, Saṃsāra, Belī, latā, Śūnya, Gagana, Brahmaputra etc. These words do not present any difficulty to grasp the mystic sense connoted by them. The difficulty is, however, generally experienced in the case of symbols which have not been consistently used to denote the same concepts always. There the sense is simply to be guessed out.

A comparative study of the metaphorical terms used by the Siddhas, the Nāthas and the Santa poets clearly indicates that in the sense of symbols wherein the intended sense (Prastutārtha) is submerged by the suggestive sense (Aprastutārtha), it is the attribute which is the source of suggestion of that sense and not the object itself, e.g., when mana (mind) is said to be 'hirana' (a deer) it is because of the fickle nature of the mind and not the deer of that nature. Thus sometimes, the sense of an attribute is devoted by a number of symbols e.g. Mātā, Nārī, Chārī, Gaiyā, Bilaiyā etc. are used to denote, Māyā; similarly Putra, Pāratha, Julāhā, Dūlaha, Bhaumrā etc., denote the individual soul and maccha, mīna, Sauja, Siyāra, hastī, mātaṅgī etc. denote 'mana'. Though Kabir did not aim at the beauty of poetic expression, some of his Ulaṭavāṃsīs even excel Keśava in the jugglery of words and poetic intricacies. Moreover, there is a depth of sense and serenity of expression in these pithy statements of Kabir. In fact they are spontaneous expressions because the mystical nature of his thought was too abstruse for being expressed in simpler words.

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The Tradition of Drṣṭakūṭa Padas in Hindi.

The old tradition of artistic Kūṭa poetry found its echo in Hindi for the first time in the compositions of Chandabardāī, who is regarded, by Hindi scholars as the first poet of Hindi. In his epic Prithīrājarāso the poet has given an account of his patron and friend Prithīvīrāja, the last Hindu king who encountered the Muslim invasion in India in the last quarter of the twelfth century A.D. Chanda was a versatile scholar, well versed in six different languages and possessed of high poetic talent.[1] It is said that he was a favourite of Goddess Sarasvatī who once appeared in person before him and bestowed on him the boon of high poetic excellence.[2] Thereby he acquired such a great insight into the poetic art that he could describe even such objects as he had not seen before.[3] In his epic he has exhibited his skill in almost all types of poetic expression, and possibly his love for poetic art induced him to compose a few Kūṭa poems also. His Kūṭa poems are generally based on the figures of speech and serve as specimens of laboured compositions. To wit, a few illustrations are quoted here. The following is an example of Kūṭa where the limbs of the Princess Śaśivṛttā are described through Upamānas (standards of comparison) and thus it is based on indication known as qualitative Introsusceptive (Gauṇī Sādhyavasānā Lakṣaṇā):-

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1. i उक्ति धर्म विशालस्य राजनी तिनवं रसं ।
   षट् भाषा पुराणं च कुरानं कथितं मया ।। स० १ छं० ८३
   ii षट् भाषा नवरस पढत वर पुच्छै कविराज । स०१छं०५५५
2. तव परतिष्य भई ब्रह्मानी,बीना पानिहंस चढ़ि ध्यानी ।
   विमल चीर हीर बिन मंडं,विहि कल किति कही सुप्रबंधम् ।।स०५७,छं ११५
3. कहहि पंग बुधि जन कवित सुनह चंद बरदाई
   दिठि दिष्यो बरनै सकल,अदिठ नबरनी जाइ । स०६१ छं० ५१५

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1. [illegible]
2. [illegible]
3. [illegible]

तजि भूषन बर बाल, एक आचिज्ज अपन्नी ।
लता हैम पर चंद, उभै खंजन दिंग चिन्ही ।।
श्रीफल उरजें विसाल, बाउ पर भुंग सुपत्ति ।
सुकि सुत रंग अरन्नि, करी भग्गाबल बत्ती ।।
सोभंत उरगपति मुत्रसरन, हंस मुत्ति चरवर करी ।।
सुध काज चढ़ै पपीलि सुत, काम पत्तिनी दुलहरी ।। 1

(The charming lady has given up ornaments, yet she has caused a wonder. Over the golden creaper there is the moon and two Khañjana birds are always by her side. On the large breasts looking like Śrīphala there are bees, while a parrot of bright red colour is shining above. A snake has taken shelter in her and the Swans are picking pearls. The wife of cupid (Rati) struck with fear is riding on the elephant). Here the golden creeper represents the beaûtiful frame, moon the face, Khañjana birds the eyes, bees the nipples, snake the braid, swan the neck, pearls the teeth, and elephant the thighs of the princess. It is also an example of metaphorical hyperbole (Rūpakātiśayokti).

Another example of Kūṭa based on Rūpakātiśayokti combined with Bhrāntimān (Illusion) is the following verse.

कुंजर उप्पर सिंह सिंह उप्पर दोय पव्वय ।
पव्वय उप्पर भ्रंग, भ्रंग उप्पर ससि सुम्भय ।।
ससि उप्पर इक कीर, कीर उप्पर मृग दिट्ठौ ।
मृग उप्पर कोदंड संघ, कंद्रप्प बयट्ठौ ।।
अहि मयूर महि उप्परह, हीर सरस हैमन जर्यो ।
सुर भुअन छांडि कविचंद कहि । तिहि धोखैं राजन पर्यो । 2

(On the elephant there was a lion, on the lion there were two mountains; on the mountains were bees and on the bees was

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1. Rāsō. 25-300.
2. Ibid. 61-1146.

shining the moon. On the moon there was a parrot and on the parrot there sat a deer. On the deer was sitting Cupid with his bow drawn. Over it was a snake and a peacock shining like a diamond studded in gold and lying on the earth. The poet Chanda says that the king was deluded by it). Once king Prithivīrāja saw Samyogitā standing on the balcony of her palace and was deluded by seeing her extraordinarily charming beauty. The poet describes here the limbs through the Upamānas. Elephant represents the thighs, lion the waist, two mountains the two breasts, bees the nipples, the moon the face, parrot the nose, deer the eyes, bow the eye-brows, snake the braid and peacock the sideglance.

Here is an example of Kūṭa through Śleṣa Vakrokti (Equivocal based on pun).

मुह दरिद्र अरु तुच्छ तन जंगलराव सुह्द ।
बन उजार पसुतन चरन,क्यों दूबरौ बरद ।। [1]

(Jayacanda makes a sarcastic remark on Chanda and says:- 'How is it that inspite of being within the bounds of the king of the forest and having devastated the whole forest the bull has a sad look, and a worn out figure and looks emaciated?). Here the word 'Jaṅgalarāo' signifies two meanings (1) a forester and (2) Prithvīrāja. (Similarly the word 'baradda' also has two meanings (1) a bull and (2) Chandabardāī.

A few lines of Kūṭa expression based on Yamaka and pun are also found e.g.:-

हरि हरि हरि बन हरित महि,हरन पिष्पयै अंषि ।
सारंग रुकि सारंग हनै,सारंग करनि करष्पि ।। 2

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1. Rāso 61-580.
2. Rāso 62-162.

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[illegible] ।

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(Jayacanda makes a sarcastic remark on Canda and says:- 'How is it that inspite of being within the bounds of the king of the forest and having devastated the whole forest the bull has a sad look, and a worn out figure and looks emaciated?). Here the word 'Jangalarao' signifies two meanings (1) a forester and (2) Prithvirāja. Similarly the word 'baradda' also has two meanings (1) a bull and (2) Candabardai.

A few lines of Kūṭa expression based on Yamaka and pun are also found e.g.:-

[illegible] ।

[illegible] ॥ 2

1. Rāso 61-380.
2. Rāso 62-163.

Here the words 'Hari' and 'Sāraṅga' are used in several different meanings. The word 'Sāraṅga' was a favourite one with 'Vidyāpati' and Sūradāsa both of whom wrote many poems as will be shown later, using this word in different senses.

The Kūṭa poems of Vidyāpati.

The artistic type of Kūṭa is found highly developed in the Kūṭa poems of Vidyāpati who wrote his songs in the Maithilī dialect of Eastern Hindi (Bihārī). As distinguished from his contemporary Santa poet Kabir and others of intuitional vision, he was a poet of classical acumen. He was a vastly learned scholar of Sanskrit, endowed with high poetic talent and thoroughly conversant with the conventions of Sanskrit rhetorics. All his excellence in poetic art comes of his acquaintance with these conventions. Whatever he wrote he ornamented it with figures of speech. He wrote his works mostly in Sanskrit but there are a few works composed by him in Avahaṭṭa or the 'Desila Bayanā' (local speech), as called by him, and also a Padāvalī in Maithilī.[1] It is in the Padāvalī that we find a number of Kūṭa poems also. About the language of the Padāvalī there has long been a great controversy among the scholars. About forty years ago the Bengālīs considered it Bengālī, but investigations of Shrī Rājakṛṣṇa Mukerji, Nagendranātha Dās and Dr. Grierson completely set aside this view. A host of Hindi critics headed by the late Pt. Ram chandra Shukla, however, consider this language a dialect of Bihārī or Eastern Hindi and thus they have given a high place to Vidyāpati among the Hindi poets. There is no doubt that judged by the vocabulary (as remarked by Pt. Shukla)[2] Maithilī is much nearer to Hindi than to any other language, and particularly the Maithilī used by Vidyāpati in his Padāvalī is not much different from the Hindi of that time except in a few preposi-

1. H. S.I. P.57.

2. Ibid.

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1. H.S.H. P.57.

2. Ibid.

tions and endings of verbs.

The lyrics of the Padāvalī are all marked by high literary excellence and extraordinary religious fervour. The literary merit of these songs alone is sufficient to secure for Vidyāpati a place in the front rank of poets. But their peculiar charm consists in their religious tone. They educate and elevate the mind and purify and ennoble the soul at once. His Kūṭa poems are the outcome of his love for poetic art. In Maithilī the poets and critics never accepted 'Rasa' alone to be the main element of charm in poetry. To them Alaṅkāras have always been equally important, as observed by Keśavamiśra'[1]. According to Govinda Thākur the charm in poetry lies not only in Rasa but also in Alaṅkāra[2], Vidyāpati who subscribed to this view displayed his skill in creating poetic charm both through the use of Alaṅkāras and the manifestation of Rasa.

Among the poems entreasured in his Padāvalī those having the love of Rādhā and Kṛṣṇa as their theme are the best. Though a Śaiva by faith, Vidyāpati chose the theme of the love of Rādhā and Kṛṣṇa for the expression of his erotic experience. In this respect he was highly influenced by the Sanskrit poet Jayadeva, the author of the well known lyrical poem Gīta-Govinda. Some scholars have tried to trace mysticism in his love - songs but without much success. They are pure and simple lyrics full of the ecstacy of emotion and amatory feeling. Rati (love) pervades them as the only permanent emotion (Sthāyī Bhāva), and Rādhā and Kṛṣṇa are the determinants (Ālambana). Though essentially erotic in spirit they have evoked the highest religious enthusiasm and kindled the greatest spiritual fervour among the successive generations of devout Hindus. No less a person than Śrī Caitanya Deva was enraptured by them. These

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1. अलंकार रसान्यतरत्वम् ।

II. वयं तु पश्यामो नीरसे स्फुटालंकारविरहिणि न काव्यत्वं, यतो रसादिरलंकार श्च द्वयं चमत्कार हेतुः । तथा च यत्र रसादीनामवस्थानं न तत्र स्फुटालं- कारापेक्षा। नीरसे तु यदि न स्फुटोऽलंकारः स्यात्तर्हि किंकृतश्चमत्कारः स्यात् ।

songs dote upon the sublime philosophy of Divine love; and love is God, love rules the world, love is the true religion of the world. According to Vidyāpati love is the chief objective of life. Life flows as if between the two currents-- man and woman and the truth of life is hidden in the union of the two. Rādhā and Kṛṣṇa are mere symbols of them. The one universal God in His infinite pity and love for his creatures appeared in the flesh and took two forms, the one loving intensely, nay burning in love for the other, in order to teach the world how we, who are but emanations from Him and a part of Him, ought to love Him, to be anxious for him, to long to return to Him and be reunited with him. Though two in form Rādhā and Kṛṣṇa are one and the same being. It is a self-evident truth. It needs no argument, no demonstration. The teaching of the ancient sages that remembering the one is remembering the other, makes it sufficiently clear. To put the whole Vaiṣṇava philosophy in a nut shell:-

जेहि उर सर राधा कमल फूलि रह्यो बहुभाय ।
मोहन भंवरा रैन दिन रहै तहां मंडराय ।।

(In the pool of whose heart, where the lotus in the form of Rādhā blossoms in full splendour and beauty, there the bee in the form of Kṛṣṇa, keeps hovering about day and night). Such a beauty can only be realised; description must ever fall short of it. The portrait of Rādhā and Kṛṣṇa as drawn by Vidyāpati has a deep tinge of passion. In order to conceal this purely physical and passionate love of Rādhā and Kṛṣṇa, who are regarded as gods by devout Hindus, Vidyāpati has taken recourse to oblique expressions like the Kūṭa. These verses describe the beauty of Rādhā and

Krsna and their amorous deeds.[1] The poet's emotion is so obsessed with Vayaḥ-Sandhi' (transition from childhood) to youth), 'Nakha-Śikha' (cap-a-pie description), Abhisāra (appointments) and Māna Viraha' (separation caused by jealous anger) etc., that the hero and the heroine seem to imitate this passionate feeling of the poet. Rādhā and Krsna bow down before the poignancy of the poet's thoughts and imagination.

In his Kūṭa expressions Vidyāpati has made use of the following figures of speech:- Yamaka, Atiśayokti, Virodhābhāsa and Sandeha. Sometimes a combination of two or more of these figures is also used. Here are quoted a few illustrations of his Kūṭa poems. The following is an example of Kūṭa through the use of Rūpakātiśayokti (metaphorical hyperbole).

सजनी अपरुप पेखल रामा ।
कनकलता अवलम्बन ऊअल हरिन हीन हिमधामा ।।
नयननलिनि दुओ अंजनरंजइ भौंह विभंग विलासा ।
चकित चकोर जोर विधि बांधल कैवल काजर पासा ।
गिरिवर गरुअ पयोधर परसित गिम गज मोतिकहारा।।
काम कम्बु भरि कनक सम्भु पर ढारत सुरसरि धारा ।।
पइसि पयान आग सत जागइ सोइ पावई बहु भागि ।
विद्यापति कह गोकुलनायक गोपी जन अनुरागी ।। 2

(My friend! today I saw a woman of wonderful form, It seemed as if taking the support of a golden creeper (the slim body of Rādhā) the abode of snow (i.e., the moon in the form of her face) had risen without deer (i.e., the black spot). Her lotus-like two eyes were tinged with collyrium and the brows

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1. विद्यापति की पदावली संगीत के स्वरों में गूंजती हुई राधाकृष्ण के चरणों पर समर्पित की गई है। उन्होंने प्रेम के साम्राज्य में अपने हृदय के सभी विचारों को अन्तर्हित कर दिया है। उन्होंने शृंगार पर ऐसी लेखनी उठाई है जिससे राधा कृष्ण के जीवन का तत्त्व प्रेम के सिवाय कुछ भी नहीं रह गया है। हि० सा० आ० इ० पृ० ४२५.
2. वि० प० ९८

were crooked and sportive. Looking at their fickleness it seemed as if the creator had tied a pair of Cakora birds forcibly with the string of collyrium alone. A pearl necklace touching her breasts towering like a mountain was lying round her neck. It seemed as if cupid was pouring the water of the Gaṅgā filled in a conch over the golden (image of) Śiva. Vidyāpati says-- 'O Kṛṣṇa, the Lord of Gokula and a beloved of the cowherdesses! only that fortunate man who has witnessed a hundred sacrifices in Prayāga is capable to get that woman). Here the line 'Kanakalatā' etc., presents Kūṭa while in the line 'Girivara Garua' etc., there is a beautiful poetic fancy Utprekṣā). The pearl necklace hanging from the neck over the breasts suggests to the poet the fancy that cupid is worshipping the golden image of God Śiva by pouring over it the water of the Gaṅgā filled in a conch.

A similar example of Kūṭa is the following verse:-

ए सखि पेखल एक अपरूप ।
सुन इत मानबि सपन सरूप ।।

कमल जुगल पर चांद क माला तापर उपजत तरुन तमाला ।
तापर बेढरि बिजुरीलता कालिंदी तट धीरे चलि जाता ।।
सखा सिखर सुधाकर पांति, ताहि नवपल्लव अरुनक भांति ।
बिमल बिम्बफल जुगल विकास, तापर कीर थीर करु बास ।।
तापर चंचल खंजन जोर तापर सांपिनि झांपल मोर ।
ए सखि रंगिनि कहल निसान, हेरि इत पुनि मोर हरत गियान ।
कवि विद्यापति एह रसभान । सुपुरुष मरम तुहु भलजान ।। I

(O my friend! today I have seen a man of wonderful beauty. Such a beautiful figure could only be heard of in a dream. On a pair of lotuses (i.e., the feet) there was a line of moons (nails) and on it was growing a young Tamāla tree

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I वि० प० ३२

(the yonng body of Kṛṣṇa). On the tree was lying a streak of lightning (Pîtāmbara) and this figure was moving slowly towards the bank of the Yamunā. On the tops of its branches (i.e., the arms) there was (again) a line of moons (nails) and its new leaves (palms of the hands) were red. It had two beautiful Bimba-fruits (red lips) blossoming forth, and on them was sitting still a parrot (nose). Over the parrot there were two fickle Khañjana birds (the eyes) and on them a snake (the black hair hanging on the face) hid a peacock (the crown of the head made of peacock feathers). My friend! please introduce me to this wonderful man. I have lost all my senses after seeing him. The poet Vidyāpati knows this joy very well but my friend the secret of that man, you alone can tell me).

As an example of Kūṭa through the use of a mixture of several figures (Sañkara) containing Atiśayokti (hyperbole), Virodha (contradiction) and Anuprāsa (alliteration) the following verse may be cited.

जुगल सैल सम हिमकर पेखल एक कमल दुइ जोतिरे ।
फुललि मधुर फुल सैंदुर लोटायल पांति बइसलि गजमोतिरे ।।
आज देखल जाति कै पति आएल अपुरुब बिहि निरमानरे ।
विपरित कवच कदलितर सोभित थल पंकज कै रूप रै ।
तथहु मनोहर वाजन बाजए जनि जागे मनसिज भूपरे ।।

(On the pair of mountains (breasts) there is seen a moon (face) and near a lotus (face) there are two lights (eyes). The face of that young lady is very red and bright as if a blossoming flower of Madhurī is smeared with Sindūra. Near it there lies a line of pearls (i.e., the row of teeth). Who will believe this beauty which I have seen today, for this creation of God is really unique and wonderful. Under the

1. Pada 13.

reversed golden plantain (thighs) there are shinning land-lotuses (feet), and there are ringing charming bells (anklets) as a mark of the waking of the king Cupid.

The following is an example through the use of Sandeha Alaṅkāra.

कनकलता अरविन्दा दमना माँफ उअल जनिचंदा ।
केहु कहै सैवल छपला केहु बोले नहि मैघे फपला ।।
केहु बोले भमए भमरा केहु बोले नहि नहि चरए चकोरा।
संसय परल सब देखी केहु बोलए ताहि जुगुति विसेखी ।
भनइ विद्यापति गावे बड़ पुन गुनमति पुनमति पावै ।। 1

(In the golden creeper (body) there appears a lotus (face) or in a (black) Droṇa-creeper there rises as if the moon. Some say that the reflection of the moon (face) is concealed by Sevāra (water weeds i.e., the black hair) while others say that it is hidden by the clouds. There are still others who opine that it is a bee (eyes) that is moving about (after drinking the juice of flowers) while there are some who say that it is the Cakora bird that is picking up grains. Seeing the wonderful beauty of the face and the fickleness of the eyes everybody has entertained a doubt, and so it can be described only by those who are specially skilful and wise. Vidyāpati says that some one through great luck can get this meritorious and virtuous woman).

The following is an example of Kūṭa based on Śleṣa (pun):-

जाहि लागि गैलिहे ताहि कहां लइति है,
तापति वैरि पितु कांहां ।
अछल है दुलदुल कहह वदन मुल
भूषन गमा ओलह जाहां ।
सुंदरि कि कए बुफाओब कंते,
चन्द्रिका जनम होइत तोहे बोलिहु ।
आलिते तन्हिका अंते ।।
जाहि लागि गैलहु से चलि आएल ।
ते मोय धाएल नुकाई ।
से चलि गैल लाहिलए चलिलहु,
ते पथ मैल अनै आई ।

1. वि० प० १९

संकर बाहन खेहि खेलाइत ।
मैदिनि वाहन आगे ।
जे सब अछलि संग से सब चालति भंग ।
उबरि अएलहु अति भागे ।
जाहि दुइ खोज करइ छथि सासुन्हि,
से मिलु अपना संगे ।
भनइ विद्यापति सुनु बर जौबति
गुपुत नेह रति रंगे ।। I

The verse can be interpreted in two ways; one is applicable to Kṛṣṇa and the other to the rainy season. In the case of Kṛṣṇa it means:- 'For whose sake I went there, why did you not bring him (Kṛṣṇa) my friend here. Well, now tell me where that rival of your husband (who gave the hope to meet you) is at present? Also describe with your own mouth the delight of union in which you lost your ornaments. O beautiful one! how will you now explain to your husband your staying out from morning to evening. My friend! he whom I had gone to see came there himself and took me in his lap. When my companions went away, then I walked with my lover. On the way he (Mādhava) did great injustice to me. He, the bearer of the burden of this earth went ahead and I went on playing with his cows. Seeing Mādhava all my other companions left me and then I, somehow, got rid of Mādhava and have now come back here. My friend! We the two lovers whom my mother-in-law is searching, have already met together. Vidyāpati says, 'Listen O young lady! the marks of secret love are quite visible in you.

In the case of rainy season it means:- 'My friend! I went there to fetch water but could not bring it. Tell me where is your pitcher? You have lost all your decoration. Now tell me with your own mouth about your condition. How will you my friend! explain to your husband your staying out from morning till evening. My friend! I had gone there

I विo पo ९३९

for water but it came by itself, i.e., it began to rain and so I had to run and hide myself. When it (rain) stopped then I started again but the path had become quite different. On the way I saw bulls fighting together and a snake crawling before me. All my companions left me and went in different directions. I have fortunately escaped and come back. The two things (i.e., water and pitcher) which your mother-in-law is searching for have now mixed with their own elements. Vidyāpati says: 'My friend! the marks of secret love are clearly visible on your body.' The word 'Tāpati- bairipitu' is interpreted as follows:- (1) The father i.e., the producer of rivalry with your husband, (2) The father of the enemy of its lord, i.e. a pitcher which is said according to Pauràṇika mythology, the source of the birth of Agastya the enemy of the ocean.

A similar example is the following verse where the inverted sexual intercourse of Radhā and Kṛṣṇa is described suggesting a different sense of the rainy season also.

सखि है कि कहव किछु नहि दूर ।
सपन कि परतेख कहए नै पारिए किए नियरे किए दूर ।।
तड़ितलता तल जलद समारल ऑतर सुरसरि धारा ।
तरलतिमिर ससिसूर गरासल चौदिस खसि पड़तारा ।
अंबर खसल धराधर उलटल धरनी डगमग डोले
खरतर वेग समीरन संचरु चंचरि गन करु रोले ।।
प्रलयपयोधि जले तन झांपल इनहि जुग अवसान।
के विपरीत कथा पति आयत कवि विद्यापति भान ।। I

In the case of the rainy season it means -
'My friend! what should I tell you. It does not occur to my mind. So I cannot say if this incident is real or was

I. वि० प० १८२

for water but it came by itself, i.e., it began to rain and so I had to run and hide myself. When it (rain) stopped then I started again but the path had become quite different. On the way I saw bulls fighting together and a snake crawling before me. All my companions left me and went in different directions. I have fortunately escaped and come back. The two things (i.e., water and pitcher) which your mother-in-law is searching for have now mixed with their own elements. Vidyāpati says: 'My friend: the marks of secret love are clearly visible on your body.' The word 'Tāpati- bairipitu' is interpreted as follows:- (1) The father i.e., the producer of rivalry with your husband, (2) The father of the enemy of its lord, i.e. a pitcher which is said according to Paurāṇika mythology, the source of the birth of Agastya the enemy of the ocean.

A similar example is the following verse where the inverted sexual intercourse of Rādhā and Kṛṣṇa is described suggesting a different sense of the rainy season also.

सखि हे कि कहब किछु नहि फूर।
सपन कि परतेख कहए न पारिअ किए निअर किए दूर॥
तडितलता तल जलद समारल आंतर सुरसरि धारा।
तरलतिमिर ससि सूर गरासल चौदिस खसि पडु तारा।
अम्बर खसल धराधर उलटल धरनी डगमग डोलै
खरतर बेग समीरन संचर चंचरिगन करु रोलै॥
प्रलयपयोधि जल जनि झाँपल इ नहि जुग अवसाने
के बिपरीत कथा पतिआयत कवि विद्यापति भाने॥ 1

In the case of the rainy season it means -
'My friend: what should I tell you. It does not occur to my mind. So I cannot say if this incident is real or was

1. वि. प. 102

seen in a dream and therefore I have yet some doubt about it. The clouds were gathering under the streak of lightning and in the midst there was a current of the Ganges (shower). Pitch darkness had enwrapped both the sun and the moon and not a single star was visible in the sky. It seemed as if the sky was falling down, the mountains were turning and the earth was quaking. The wind was blowing fiercely and the bees were making noise all round. At that time my friend! the whole earth was covered with the water of Universal destruction as if, and the end of the age was near. Vidyāpati says:- 'Who will believe that the description given here is of some thing different i.e., not of rain but of inverted intercourse! In the other sense the interpretation is as follows:-

My friend" how should I describe to you the inverted sexual-intercourse of Rādhā and Kṛṣṇa. Words do not come to my mouth. I can not even say if this incident was really true or a matter of dream and so I have doubt about it. Kṛṣṇa (who looked like a cloud) was lying underneath Rādhā who looked like a streak of lightning and between the two there was a necklace shining like the current of the Ganges. The unshevelled braid of Rādhā (looking like pitch darkness) had covered her moon-like face and the sun-like mark of Sindūra on her forehead. The flowers (looking like stars) scattered here and there. The undergarment of Rādhā slipped away and the towering breasts (like mountains) were turning down. The hips of Rādhā(like the earth) were shaking and the girdle round her waist was noisy due to exertion. My friend! both of them were completely merged in the ocean of love and there was no end to their union. Vidyāpati says,

'who will believe of this description of inverted intercourse". Here is a Kūṭa where the sense is made out in a very round about way.

कुसुमित कानन कुंजे बसी,नयनक काजर घोरि मसी ।
नखसौं लिखल नलिनदलपात,(लीखि पठा ओल आखरसात ।।
पहिलहि लिखलनि पहिल बसंत,दोसरँ लिखलनि तेसरक अंत ।
भनइ विद्यापति आखर लेख,बुधजन हो से कहए विसेख ।। I

(Sitting in the bower full of blooming flowers Rādhā made ink of the collyrium of her eyes and wrote on a lotus leaf seven syllables with her nail and sent them to her beloved (Kṛṣṇa). First of all she wrote the (name of the first) Basanta i.e., 'Madhu' (the name of caitra, the first month of the spring season) and then the end of the third, i.e., Kara (a synonym of Hasta - a constellation whose rise marks the end of rain, the third season after Basanta the second being the summer). Thus she wrote 'Madhukara'. She could not write out of bashfulness the (name of the) younger brother of Basanta, i.e., 'Mādhava (a name of the month of Vaiśākha following Caitra). There was the end of life in the very first syllable. Vidyāpati says that the wise alone can tell the special significance of these words). 'Here it is said that Rādhā wrote 'Madhukara Āvechi' which in Maithilī means 'Here comes the bee, i.e., Kṛṣṇa'. She could not write Mādhava

I. वि०प० २९६

(a name of Kṛṣṇa) out of bashfulness. With this may be compared the following Kūṭa verse in Sanskrit.

काचिद्बाला रमणवसतिं प्रेषयन्ती करंडं ।
सा तन्मूले सभय मलिखद् व्याल मस्योपरिष्टाद् ।
गौरीनाथं पवन तनयं चम्पकं चास्य भावं ।
पृच्छत्यार्यान् प्रति कथमिदं मल्लिनाथः कवीन्द्रः ।।[1]

(A young woman once sent a casket containing flowers to her spouse. She wrote, out of fear, the figure of a snake below it and on the top she put the figures of Śiva, Hanumān and the Campaka flower. The poet Mallinātha asks the learned to explain the significance of it). Now the significance is as follows:- Snake lives upon air, and air takes away the fragrance of flowers. So seeing the figure of snake on the casket there was no fear of air taking away their fragrance. Cupid may take away the flowers for his bow and so there was the figure of Śiva, his destroyer, to frighten him. The sun may perhaps dry up the flowers and so there was the figure of Hanumān who had once devoured the sun. The bee may not take away the fragrance that is why the Campaka was written on the casket because a bee does not go to a Campaka flower according to poetic convention in Sanskrit.

Varieties of Kūṭa based on chain of words, the use of homonymous words and of the type of mystic riddles are also found in the Kūṭa poems of Vidyāpati.[2] Thus it is evident

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1. Subh. P. 197.
2. Here is an example based on 'Chain of words';-

द्विज आहर आहर सुतनंदन सुत आहर सुतरामा ।
बन जंबधु सुत सुत दए सुंदरि चलिलि संकेत कठामा ।। २९२

The following is an example based on the use of homonymous words:-

हरि सम आनिन हरिसम लोचन हरि तहां हरिवर आगि ।
हरिहि चाहि हरि हरि ब न सोहावए हरि हरि कए उठिजासी ।।२२५

Here is an example of a mystic riddle.

माधव आव बुफल तु अ साजे ।
पंचदून दह दह गुन सए गुनसे दैलह कोन काजे ।
चालिस चार कारि चौठा से हम से पिया मोरा
से निरखत सुख पैलत चौरिस करत जनम के ओरा। २८०

(a name of Kṛṣṇa) out of bashfulness. With this may be compared the following Kūṭa verse in Sanskrit.

[illegible]
[illegible]
[illegible]
[illegible] 1

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1. Subh. P. 197.
2. Here is an example based on 'Chain of words':-
[illegible]
[illegible]
The following is an example based on the use of homonymous words:-
[illegible]
[illegible]
Here is an example of a mystic riddle.
[illegible]
[illegible]
[illegible]
[illegible]

that these songs of Vidyāpati make a display of his great learning and poetic skill and are only the expression of the Divine love in the form of the love of Rādhā and Kṛṣṇa. These sublime lyrics are to us as justly remarked by Dr. Grierson, 'what a song of Solomon is to the Christians and which are sung on the most sacred occasions by devout Hindus with the deepest religious fervour'.

In Hindi Kūṭa poetry appears to have attained a high degree of attainment in the Dṛṣṭakūṭa poems of Sūradāsa with whom the tradition almost came to an end. He was the foremost of the Aṣṭachāpa poets and the first to have introduced and disseminated the Puṣṭimārga tendencies in the Kṛṣṇa-bhakti School of Hindi poetry. He was a great devotee of Kṛṣṇa and was so inspired by his divine beauty, loving nature and wonderful deeds that he made Him and His life-events the principal theme of his poetic lays. He was also a poet-artist of the first order, notwithstanding his physical blindness (like the Sanskrit poets Medhāvirudra and Kumāradāsa, the Greek poet Homer or the English poet Milton). Diving deep in the worship and meditation of his favourite deity, he nourished the celestial Pārijāta of Kṛṣṇa-Bhakti in the garden of Hindi poetry. As a Bhakta he belongs to the class of Kabir, Nānaka and Dādū who sang songs of the glory of the Supreme Being, while as a poet he stands with Kālidāsa, Bhāravi, Śrī Harṣa, Jayadeva and Vidyāpati who displayed their skill in unfolding the various intricacies of the art of poetry. No doubt, the chief inspiration of Sūradāsa's poetic experience is his deep devotion to Rādhā and Kṛṣṇa, yet, besides, there exists a good deal of high, refined and elegant poetry in his works, evoking wonderment and exhibiting his skill in depicting wordplay (Śabda Citratā). He composed a few Kūṭa poems also which are unsurpassed both in their number and elegance and are superb examples of his

that these songs of Vidyāpati makes a display of his great learning and poetic skill and are only the expression of the Divine love in the form of the love of Rādhā and Kṛṣṇa. These sublime lyrics are to us as justly remarked by Dr. Grierson, 'what a song of Solomon is to the Christians and which are sung on the most sacred occasions by devout Hindus with the deepest religious fervour'.

In Hindi Kūṭa poetry appears to have attained a high degree of attainment in the Dṛṣṭakūṭa poems of Sūradāsa with whom the tradition almost came to an end. He was the foremost of the Aṣṭachāpa poets and the first to have introduced and disseminated the Puṣṭimārga tendencies in the Kṛṣṇa-bhakti School of Hindi poetry. He was a great devotee of Kṛṣṇa and was so inspired by his divine beauty, loving nature and wonderful deeds that he made Him and His life-events the principal theme of his poetic lays. He was also a poet-artist of the first order, notwithstanding his physical blindness (like the Sanskrit poets Medhāvirudra and Kumāradāsa, the Greek poet Homer or the English poet Milton). Diving deep in the worship and meditation of his favourite deity, he nourished the celestial pārijāta of Kṛṣṇa-Bhakti in the garden of Hindi poetry. As a Bhakta he belongs to the class of Kabir, Nānaka and Dādū who sang songs of the glory of the Supreme Being, while as a poet he stands with Kālidāsa, Bhāravi, Śrī Harṣa, Jayadeva and Vidyāpati who displayed their skill in unfolding the various intricacies of the art of poetry. No doubt, the chief inspiration of Sūradāsa's poetic experience is his deep devotion to Rādhā and Kṛṣṇa, yet, besides, there exists a good deal of high, refined and elegant poetry in his works, evoking wonderment and exhibiting his skill in depicting wordplay (Śabda Citratā). He composed a few Kūṭa poems also which are unsurpassed both in their number and elegance and are superb examples of his

artistic skill. It is most probable that the Kūṭa sonnets of Vidyāpati were a source of inspiration to Sūradāsa for his Dṛṣṭakūṭa padas; for the commonness in the approach of the two poets is so obvious: in the first instance Vidyāpati could be the only model for Sūradāsa in the realm of picturesque delineation of coeur-de-affaire of Rādhā and Kṛṣṇa. Among the early poets of the modern Indian languages Vidyāpati is the pioneer and forerunner whose footsteps have been followed by the later Bhakta poets of Hindi, Bengàlì and Gujrāti languages. Secondly Sūradāsa could virtually depend upon Vidyāpati inasmuch as the latter had infused the element of eroticism with the graceful Bhakti for the first time. The aim of faithfully depicting the essence of Madhurā Bhakti being common Sūradāsa could draw a good deal of inspiration from his precursor Vidyāpati. Since a true Bhakta cannot help taking recourse to the delicate expression of his feelings of devotion through rhythmical songs and musical lyrics Sūradāsa seems to have been influenced by Vidyāpati who was the first and foremost among the popular bards of India. The topics, vocabulary and style of several padas in both are so similar as to lead to a safe conclusion in regard to the indebtedness of Sūradāsa to Vidyāpati[1]. As the subject matter and the aim of poetic composition for both the poets - Vidyāpati and Sūradāsa - was identical, Sūradāsa could also occasionally follow the technique of his predecessor and adopt the mode of Kūṭa compositions in order to secure the gravity and serenity of high class poetry.

It is for this reason, it seems, that in the works of Sūradāsa, Kūṭa compositions have crept in in keeping with the traditions then prevalent under the influence of such master-artists as Vidyāpati and others. The Kūṭa compositions thus available and diffused in Sūradāsa's works deserve their collection and demand a critical appreciation both from the

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1. For a comparison see Chapter VI.

point of view of poetry and of devotion. The following chapters are, therefore, devoted to a critical appreciation of his Kūṭa poems.

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Chapter IV

The Dṛṣṭakūṭa Poems of Sūradāsa

A Survey of Kūṭa Songs

Sūradāsa wrote nearly 300 Kūṭa poems of which 118 are found in the Sāhityalaharī, 36 in the Sūrsārāvalī and the rest in the Sūrasāgara. The Sāhityalaharī is an independent collection consisting entirely of Kūṭa verses. Besides, there are also a few other collections of Sūradāsa's Dṛṣṭakūṭa poems but they are not independent works as the songs contained in them have almost all been taken from the Sūrasāgara.[1]

Kūṭa Padas in the Sūrasāgara

Among the many works going in the name of Sūradāsa,[2] the Sūrasāgara is the best known and has been unanimously considered by scholars as genuine though there is some difference of opinion regarding the number of songs and the theme contained in it. Its principal theme is the devotion to Kṛṣṇa and the story of his life-events, specially the playful amusements of his lovely childhood and his amorous dalliance in youth with Rādhā and other cowherdesses. The main thread of the story is taken from the Bhāgavata after whose model the whole work appears to have been composed in twelve Skandhas. The tenth is the longest and is entirely devoted to the story of Kṛṣṇa from his birth to his departure from Mathurā. It is this Chapter that contains the major portion of Sūradāsa's Kūṭa songs.

It is most regrettable that there exists no authentic and critical edition of Sūrasāgara as yet, hence it is not possible to determine the exact number and correct text of the Kūṭa poems in it. Tradition ascribes to Sūradāsa as

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1. For an account of these collections See Appendix A.

2. For a complete list of the works going in the name of Sūradāsa see (a) Aṣṭachapa aur Vallabha Sampradāya P. 65, (b) Sūranirṇaya P. 279.

many as a lac of verses[1] but in fact not more than five or six thousand have so far come to light. According to the 'Caurāsī Vaiṣṇavana-kī-Vārtā, Sūradāsa composed thousands of (Sahasrāvadhi) verses[2] and the author of Śivasingh Saroja states that he had seen about 60000 verses.[3] There are many manuscripts of the work preserved in several public and private collections at different places in the country. Some of them are mentioned in the Research Reports of the Kāśī Nāgarī Pracāriṇī Sabhā,[4] while a list of about fifty manuscripts has been prepared by Pt. Javāharlāla Caturvedī of Mathurā. One of the MSS mentioned in the research reports is said to contain 21000 verses,[5] while another belonging to Śrī Kesavadāsa Shāh of Benares (dated V.S. 1753) is said to contain 6000.[6] After collecting a number of manuscripts, Pt. Javāharlāla Caturvedī has prepared an alphabetical list of the verses of the Sūrasāgara, and according to his list the total number comes to about 20000. Among the printed editions of Sūrasāgara the following are more common:-

1. Sūrasāgara edited by Śrī Rādhā Krishṇa Dās and published by the Veṅkateshwar Press, Bombay, V.S. 1980.
2. Sūrasāgara Rāga Kalpadruma edited by Pt. Pyāreylāla and Rāmaratana and published by the Naval Kishore Press, Lucknow. V.S. 1930.

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1. Śrī Rādhākrishṇadās writes in the introduction to his edition.

(a) सूरदास जी के सवा लच पद बनाने की किंवदन्ति जो प्रसिद्ध है वह ठीक विदित होतीहै क्योंकि एक लच पद तो श्री वल्लभाचार्य के शिष्य होने के उपरान्त और सारावली के समाप्त होने तक बनाये इसके आगे पीछे के अलग ही रहे।

(b) और श्री सूरदास जी ने श्री ठाकुर जी के लचावधि पदकिये हैं। चौ०वै०वा० प्रसंग ११

2. P. 279, The word Sahasrāvadhi is explained in two ways:- (1) one thousand and (2) several thousands.
3. P. 502.
4. R.R. 1901 - 23; 1906 - 127, 244C, 244D; 1912 - 185B, 1917 - 186.
5. R.R. 1917 (H.S. A.I. P. 750); H.S. A.I. P. 750.
6. Sūrasaurabha P. 172.

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1. Śrī Rādhākriṣṇadās writes in the introduction to his edition.
(a) [illegible]
(b) [illegible]
2. P. 279. The word Sahasrāvadhi is explained in two ways:- (1) one thousand and (2) several thousands.
3. P. 508.
4. R.R. 1901 - 23; 1906 - 137, 246, 249; 1912 - 1958, 1917 - 185.
5. R.R. 1917 (R.S. A.I. P. 760); R.S. A.I. P. 760.
6. Surasaravali P. 173.

3. Sūrasāgara edited by Śrī Nandadulāre Bājapeyī and published by the Nāgarī Pracāriṇī Sabhā, Benares, V.S. 2008.

Of these the first contains 4132 as the total number of verses, according to the number of poems given at the end of each Skandha[1], and the second (which is said to be based on an earlier edition published at Calcutta) contains the verses of the first half of the tenth Skandha only. It has some new verses also which, when added to those of the first edition, make the total number in the two reach 5000. The edition published by the Sabhā has recently been brought out in two volumes containing 5196 verses (4936 in the main text and 270 in two appendices). It is claimed to be an authoritative and critical edition based on the two aforesaid printed editions and a few manuscripts[2]. But a critical examination of the work hardly justifies this claim. Firstly, there is no mention of the manuscripts consulted and variants of reading have not been given. Secondly, it is just possible that there may be found some more verses after collating the manuscripts which have not so far been utilised by the learned editor of this edition. Thus, there is a great difference of opinion about the actual number of verses in the whole work and it is most difficult, if not impossible, to be categorical in the matter until all the manuscripts have been collated and an authentic edition based on their critical study and examination is brought out. It is all the more difficult then to fix the number of Kūṭa poems in this work. Attempts have been made

1. This number has been disputed by Prof. Munshirām Sharmā in his Sūra Saurabha (P. 171) on the ground that some verses are not numbered at all while many others are wrongly numbered. Dr. Brijeshwar Varmā has given the number as 4578, but the basis of his calculation is not known.

2. Int. P. I.

earlier by some writers, at different times, to collect such verses but a complete collection has never so far been made. -An attempt has been made here to present a collection of all the Kūṭa songs of Sūradāsa including those of the Sūrasāgara.[1] It may, however, be mentioned that even this collection of the Kūṭa songs of the Sūrasāgara cannot be said to be exhaustive as its basis is merely the aforesaid printed editions and a few manuscripts of the Sūrasāgara,[2] as also a few stray collections available either in print or manuscripts.

This collection contains 155 verses, the majority of which are common to most of the copies of the Sūrasāgara and also the available stray collections; hence their genuineness may not be disputed. As for the rest, though nothing can be said with certainty, the style, common phraseology, the subject matter and the spirit in which they are composed would give the impression of their having been composed by Sūradāsa. As for the readings, those in the two editions of Bombay and Lucknow are generally incorrect and undependable, while in the Sabhā edition care has undoubtedly been taken to present correct readings, but even this is not altogether free from doubt and errors. For example in Pada 10 the reading, ' पंच वारिज एक ही ठिंग ' (five lotuses at one place) seems a better reading than ' पंच विरचे एकहीं ठिंग ' (five were created at one place) given in the Sabhā edition. Similarly in Pada 33, the word 'Tāsuta' (its product) referring to peacock-feather is more appropriate than 'Tāpakha' as the latter does not present any obliquity. Even then we have adopted in our collection the readings of the Sabhā edition in general except where they were found to be not very reliable, when the comparatively more correct ones available elsewhere have been adopted.

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1. See Appendix B.
2. The manuscripts consulted are as follows:-
    1. Kālakaṁkara Kī Prati V.S. 1879
    2. Agrā Kī Prati - Time unknown.
    3. Mathurā Kī Prati V.S. 1850.
    4. Dillī Kī Prati V.S. 1877.
    5. Kaṁkarolī Kī Prati V.S. 1926. 49/2.
    6. Nāthadvārā Kī Prati V.S. 1830. 10/1.
    7. Ibid V.S. 1873. 10/2.

The Kūṭa Padas of Sūrasārāvalī

Sūrasārāvalī is another work of Sūradāsa which contains 1107 verses of which about 36 are Kūṭa poems (Nos. 937 to 966), as is indicated from the words given after the verse No. 966, 'The Dṛṣṭakūṭa-Sūcanikā Sampūraṇam', and also Nos. 986 to 991.[1] No manuscript of this work has so far been traced but it is found in print at the beginning of the Bombay edition of the Sūrasāgara. The name and a close study of its verses clearly show that it is a brief summary of the contents of Sūrasāgar.[2]

There is a controversy among Hindi critics in regard to its authorship and they are not agreed if this is really a work of Sūradāsa or some other writer. Most of the scholars consider it to be a composition of Sūradāsa, but Dr. Brijeshwar Varmā has expressed a different opinion in his thesis on Sūradāsa. He says, "From the point of view of the contents, ideas, language, style and diction the work Sūrasāgara-Sārāvalī does not seem to be a genuine work of Sūradāsa.[3] In support of this hypothesis he has endeavoured to point out as many as 27 differences between the subject matter of the Sūrasāgara and Sārāvalī[4] and thereby has come to the conclusion that the latter is not the work of Mahākavi Sūradāsa but of a different writer who might have passed it under the name of Sūradāsa.[5] His arguments may be summarised, in brief, as follows:-

(1) the contents of Saravali are very much different from those of the Sūrasāgara (2) there is a great difference even in the view-point of Sūradāsa and the writer of Sārāvalī, who seems to have depended more on other Purāṇas than the Bhāgavata for his theme, (3) the language of Sārāvalī differs largely from that of Sūrasāgara particularly in the use of case endings, verbal nounds and a few forms of verbs also.

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1. Appc. C.
2. (a) Sūrasāgara (Bombay) अथ श्री सूरदासरचित सूरसारावली तथा सवालक्ष पदों का सूचीपत्र ।
   (b) श्री वल्लभ गुरु तत्त्व सुनायो लीला भेद बतायो ।
   ता दिन तें हरि लीला गाई एकलक्ष पद बंद ।।
   (c) यह भागवत तथा सूर सागर की कथा का संक्षेप में सारांश है।

   Aṣṭa Vallabha, P. 284.
3. Sūradāsa, p. 105.
4. Ibid, pp. 91-95.
5. P. 105.

The untenability of these arguments has been demonstrated by Śrī Prabhudayāla Mital in his work Sūra-Nirṇaya.[1] He has dealt with the question in detail and after comparing the two works Sūrasārāvalī and Sūrasāgara has established the following points:-

1. From the point of view of the contents, thought, language and style, Sārāvalī is undoubtedly a composition of Sūradāsa. The fact is corroborated by the different sūrnames of the poets and a few self-assertions found in it.
2. Sārāvalī is based on 'The Puruṣottama Sahasranāma'.
3. Its view-point is chiefly dogmatic.
4. The work was composed in V.S. 1602. It contains a brief summary of the Padas which had been till then composed by Sūradāsa for daily devotion and Varṣotasava.

Dr. Dīnadayāla Guptā and Prof. Munshirām Sharmā have also established that Sūrasārāvalī is really a work of Sūradāsa. The reasons adduced by Dr. Guptā are as follows:-[2]

1. The benedictory poem at the beginning of this work is almost the same (with slight little variation from that in the Sūrasāgara).
2. The ideas expressed in this work are similar to those current in the Vallabh Sampradāya and which have also been expressed in different places in the Sūrasāgara.
3. Besides the similarity of Sectarian ideas between the Sārāvalī and the Sūrasāgara, there is also a great similarity in the self-assertions of the poet in both the works.
4. The form and elegance of language in Sārāvalī are akin to those in the Sūrasāgara, and many of the ideas and phrases are also common.
5. The Kūṭa Padas of Sārāvalī contain almost the same ideas and expressions as those of the Sūrasāgara.
6. Sūradāsa has described the merits of reciting Sūrasārāvalī in the same way as he has done in regard to Sūrasāgara and Bhāgavata.
7. The surnames of Sūradāsa, e.g., Sūra, Sūraja, Sūrajadāsa and Sūradāsa, etc. are found in both the works and there is also a clear mention of Śrī Vallabhacārya as the preceptor of Sūradāsa.

Prof. Munshirām Sharmā has compared a number of verses of the Sārāvalī with those of the Sūrasāgara and also of the

1. Sūranirṇaya P. 142-143.
2. Aṣṭa Vallabha P. 285-290.

Sāhityalaharī, and thereby has established that all these three works are the compositions of one and the same author. In view of the subject matter, language, mode of expression and style the Kūṭa verses of Sārāvalī have a striking similarity with those of the Sūrasāgara and Sāhityalaharī and this similarity cannot be explained as a mere accident but only by the fact that all these verses were composed by one and the same writer. For comparison a few verses are given below.

1. Sūrasārāvalī 937 सिंधु सुतासुत तारिपु गमनी सुन मेरी तू बात ।
काम पिता बाहन भख को तनु क्यों न धरतिनिजग

Sūrasāgara 513-25 "सिंधुसुता पति तासुत सुत घन उदितन पूजे मान सों

2. Sārāvalī 938 कली वाहन पति वाहन रिपु की तपन बढ़ी तनु भारी ।
सैलसुता तासुत संगना सों तैं सबै बिसारी ।।

Sūrsāgara 509-97 सैलसुतासुतव तासु सुतापति ताके सुतहिं मनावति ।

also 599-95 सैलसुतापति ताके सुत पति ताके सुतहिं मनावति ।

3. Sārāvalī 944 सारंग ऊपर सारंग राजत सारंग सब्द सुनावै ।
सारंग देखि सुनै मृदुबैनी सारंग सुख दरसावै ।।

Sūrasāgara 516-47 सारंग ससि सारंग पर सारंग ता सारंगपर सारंग वैनी
सारंग रसन बसन पुनि सारंग सारंग सुतड्रिगनिरखि नि

4. Sārāvalī 945 सारंग रिपु की बरन ओट दै कहां बैठी है मौन ।
ब्रसुता सारंग कै धोरैं करत सकल ब्रजगौन ।।

Sūrasāgara 512-20 सारंगरिपु की ओट रहै दुरि सुन्दर सारंग चार ।
ससि मृग फनिन सुनिग दोउ संग संग सारंग की अनुसार ॥

Also 255-53. सारंगरिपु की नैंकु ओट करि ज्यौं सारंग सुलपावत ।

5. Sāravali 946 सारंग सुता देखि सारंग की तेरी अटल सुहाग ।
सारंगपति ता पति ता वाहन कीरत रट अनुराग ।।

Sūrasāgara 205-445 सारंगरिपुतापति रिपु वारिपु तारिपु तनय निमावै।
हरि वाहन वाहन पथ धायक तासुत आनिवचावै ।।

also 634-67 सारंग कहत सुनत वै सारंग सारंग मनहिं दिये ।
सारंग पथिक बैठि वै सारंग सारंग विकल हिए ।

6. Sāravali 935 धरति कमल मैं कमल कमल कर मधुर वचन उच्चार ।
कमला वाहन गहत कमल सौं कमलन करत विचार ।।

Sūrasāgara 58, 3/20 कमल पर कमल धरति उर लाइ ।
कामवती जुहुती वै कमला कमले विन मुरझाय,

7. Sāravali 986 जुगल कमल सौं मिलत कमल जु जुगल कमल लै संग
पांच कमल मधि जुगल कमल लखि मनसा भई अपंग ।।

Sūrasāgara 491-18 जुगल कमल सुत कमल विचारत प्रीति न कबहूं भंग ।
षट्‌ जु कमल मुख सन्मुख चितवत बहुविध रंग तरंग ।।

8. Sāravali 949 मारुत सुत पति रिपु ता पतनी तासुत बाहन बात ।
श्रवन सुनत अकुलात सावरी कछुक कही नहिं जात

Sūrsāgara 513-18 मेरुसुता पति बसत जु माथै कोटप्रकास नसाइ गयौ।
मारुत सुत पति अरि पुखासी पितवाहन भोजन सुहाई।।

also Sūrasāgara Nathadvāra 10, 2-29 मारुत सुतपति अरिपति रिपुदल दियौ आनि तहं घेरौ
हरि पद जलबाहन गढ़ तेरो ता मैं देहु ~~जै~~ बसेरौ ।।

9. Sāravali 953 सातौं रास मैलि द्वादस मैं ऐसै बीतत जाम ।
दुतीय रास मैं मिलत सतमी सो जानति निजधाम ।।

Sūrasāgara 274-27 सातहू रासि मैलि द्वादस मैं ता भूषननि अलंकृत छाजत
जलधि तात ताकंठ नाम धरि ताकौं पंक्ति मुकुटसिर ०० बीजत ००

10. Sāravali 253 वायस अजासब्द मनमोहन रटत रटत दिनरैन।
तारापति के रिपु पुर ठाढे देखत हैं हरि नैन ।।

Sūrsāgara 545-1 वायस अजा सबद की मिलवनि याही दुख तन छीजहु ।
चंदन चौथ जात गोपिन कौं मधुप राखि जस लीजहु ।।

To illustrate similarity between Sārāvalī and Sāhityalaharī.

1. Sārāvalī 944 सारंग ऊपर सारंग राजत सारंग सब्द सुनावै ।

Sāhityalaharī 4 सारंगसम कर नीक नीक सम सारंग सरस वखानै

2. Sārāvalī 945 सारंग रिपु की वदन ओट दै कह बैठी है मौन ।

Sāhityalaharī 56 निरखि सारंग बदन सारंग सुमुख सुन्दर कैर ।
कहि सारंगु सुत बदन सुनि रही नीचै तैर ।।

3. Sārāvalī 753 वायस भजा सबद मनमोहन रटत रटत दिन रैन ।
तारापति कै रिपु पर ठाढे देखत हैं हरि नैन ।।

Sāhityalaharī 39. वायसं भजा सवद की मिलवनि कीन्हीं काम अनूप ।
सब दिन रखत नीकन चागै सुन्दर स्याम सरूप ।।

The Kūṭa Padas of Sāhityalahrī

The Sāhityalahrī, as stated earlier, is an independent collection consisting entirely of Kūṭa poems. They deal with some aspects of poetics such as the Nāyikābheda (the different types of heroines), Rasa (poetic sentiment), Bhāva (emotions) and Alānkāra (figures of speech). No manuscript of this work also is known to have been traced so far but it is available in several printed editions with different commentaries, of which the following two are more famous:-

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1. In the Research Report of the Kāśī Nāgarī Pracāriṇī Sabhā (1900 A.D. No. 6, P. 20), there is mention of an incomplete manuscript named (Sūradāsaji Kē Dṛṣṭakūṭa Athavā Sūraśataka-Satika, about which Dr. D.D. Guptā says in his 'Aṣṭachāpa Aur Vallabha Sampradāya (P. 294) that it is no other work than the Sāhityalaharī of Sūradāsa. But this is not correct as Sūraśataka is quite a different work containing some Kūṭa poems collected by Balakrishnadāsa from the Sūrasāgara. A manuscript of this name (No. 3419) is preserved in the Kāṅkarolī Vidyā Vibhāg also. Dr. Brijeshwar Varma has committed the same mistake in his thesis on Sūradāsa (P. 106), that there is an incomplete manuscript of a work named 'Sūradāsa ji ke Dṛṣṭikūṭa Satika' mentioned in the R.R. of the Sabhā which is perhaps an incomplete MS of the Sāhityalahrī. He also mentions about Sūraśataka as another work mentioned in the R.R.

1. Śrī Sūradāsa Kā Dṛṣṭakūṭa Ṣṭīka with the commentary of Saradāra Kavi published by the Naval Kishore Press, Lucknow (fourth edition 1912 A.D.)

2. Sāhityalaharī Saṭīka arthāt Sūradāsakṛta Sāhityalaharī Kā Tilaka, compiled and edited by Bhāratendu Harishchandra and published by the Khaḍgavilās Press, Bānkīpur, Patna (First edition 1892 A.D.). A new edition has recently been brought out by the Pustaka Bhaṇḍār, Lahariā Sarāi, Patnā, (V.S. 1996) with a commentary in modern (Khariboli) Hindi by Śrī Mahādeva Prasād, but its text corresponds wholly with that of Bhāratendu's edition and has, therefore, nothing new about it. The edition with Saradāra Kavi's commentary is named by the publisher as 'Śrī Sūradāsa kā Dṛṣṭakūṭa Saṭīka' while at the end of the commentary are given the following words:- 'Itiśrī Sukavi Saradāra-Kṛta Sāhityalaharī Samāptā'. It evidently shows that the work is no other than the Sāhityalaharī. Saradāra wrote his commentary in V.S. 1904[1] and it is, therefore, much older than the edition by Bhāratendu. According to a note by Bābū Rāmadīn Singh both these editions seem to have been based on a common source[2] -- an old manuscript of Sāhityalaharī which existed before Saradāra's commentary was written, though there is a good deal of difference between the two regarding the number, order and the readings of the verses. The main points of difference are as follows:-

1. Each edition has two parts -- the first contains the main text of Sāhityalaharī and the second a collection of Kūṭa poems taken from the Sūrasāgara. In Saradāra's edition there are 118 verses in the first part (verses 117 and 118 are mixed together perhaps by mistake) and the second part

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1. The date of the commentary is given in the following verses at the end.

संवत् वेद सुसुंनग्रह ग्रौर ग्रातमा विचार ।
कातिक सुदि एकादसी समुभि सुद बरवार ।।

Veda = 4, Sunna = 0, graha = 9 and atma = 1. Thus it is 1904 according to the rule --- अंकानां वामतो गतिः

2. S.L. P. 38. मतन मतन तैं सूर कवि सागर कियो उदार ।
सु बहुतनतन तैं मथन करि रतन लहै सरदार ।।
तिन पर सुचि टीका रची सुजन जानिवै हैत ।
मनु सागर कै तरन कौं सुन्दर सोभा सैत ।।

contains 63 verses which, as is indicated from the concluding verses of the commentary, were collected from Sūrasāgara and added to the original text by the commentator himself.[1] In Bhāratendu's edition the second part contains 53 verses only, in two separate appendices marked as (ka) and (kha) containing 49 and 4 verses respectively.

2. In Saradāra's edition there is some discrepancy regarding the number and order of the verses. Verse No. 19 in the original text is repeated as No. 30 also, and verses Nos. 111, 114, 115 and 117 of the original are reproduced among the additional poems also as Nos. 45, 46, 47 and 48 respectively. Thus there are in fact only 117 verses in the original text and 59 in the appendix. In Bhāratendu's edition verse No. 36 in the appendix (ka) is repeated in verse No. 48 as a part of the latter, which shows that it is not an independent verse though given independently in Sardāra's edition also as No. 44.[2]

3. Verse No. 20 given by Saradāra Kavi as an example of the figure of Prativastūpamā[3] in the original text is not found in Bhāratendu's edition. This fact has been noted by Babu Ramdin Singh also in one of his notes.[4]

4. Verses No. 30 and 32 given in Bhāratendu's edition in the original text as examples of the figure of Aprastuta-Praśaṃsā and Vyāghāta respectively are given in Saradāra's edition in the appendix as Nos. 61 and 62 respectively and not in the original text.

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1. Ibid P. 142.

मतन मतन तें सूर कवि सागर कियो उदार ।
बहुल जतन तें मथन करि रतन लहे सरदार ।।
तिन पर सुचिटीका रची सुजन जानिवे हेत ।
मनु सागर के तरन कों सुन्दर सोभा सेत ।।

2. This verse is found in Surasagara (Bombay) also but there it is given as a part of a complete verse corresponding to verse No. 48 in Bhāratendu's edition and not as an independent verse.

3. The verse is as follows:-

राधे तें कित मान कियौरी ।
घनहरहित रिपु सुत सुजान कों नीतन नाहिं दियौरी ।।
बाजापति अग्रज अंबा के भानुथान सुत हीन कियौरी ।
मा पितु बरि हित पितु सुत बंधु धारत कौन जियौरी ।
सूर स्याम हित बरथ फट्यौ कहुं कैसे जात सियौरी ।।

4. Tippaṇī by Rāmdīn Singh--- इस सूर सागर में एक भजन और भी सरदार कवि ने न जोड़ा है।

5. Verses Nos. 29, 31 and 118 given in Bhāratendu's edition in the original text are found in Sardāra's edition as Nos. 71, 51 and 110 respectively.

6. Eight verses Nos. 2, 11, 12, 27, 32, 33, 39 and 53 of Sardāra's appendix are not given in Bhāratendu's edition while four verses Nos. 48, 51, 52 and 53 of Bhāratendu's appendix are not found in Saradāra's edition.

Bhāratendu Harishchandra compiled and edited an old commentary and gave it for publication to Bābū Rāmdīn Singh but it was published in 1892 A.D. seven years after the death of Bhāratendu Babu. Bābū Rāmdīn Singh added a few notes which furnish the following information[1]

1. There existed an old commentary on Sūradāsa's Kūṭa poems before Saradāra Kavi wrote his own commentary (V.S. 1904) and it was made use of by Saradāra Kavi. This old commentary was known as Sursāgara Kā Tīkā.

2. Saradāra adopted the interpretations of this old commentary and added a few of his own. He also changed the order of the verses according to his choice and thus presented a new commentary.

3. Saradāra also increased the number of verses of the old commentary by adding to them 53 verses more.[2] He has said at the end of his commentary that he obtained these jewels after churning the ocean of Sūra's poetry (i.e. the Sūrasāgara) and wrote a commentary on them. It evidently shows that these verses added by him were taken from the Sūrasāgara.

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1. Sāhityalaharī (Bhāratendu Saṅgrahita P. 38 No. 3 and 104
2. In the edition published by N.K. Press, Lucknow there are 63 verses.
3. P. 142 (Suradāsa's edition of Sāhityalaharī).

5. Verses Nos. 29, 31 and 118 given in Bhāratendu's edition in the original text are found in Sardāra's edition as Nos. 71, 51 and 110 respectively.

6. Eight verses Nos. 2, 11, 12, 27, 32, 35, 39 and 53 of Sardāra's appendix are not given in Bhāratendu's edition while four verses Nos. 48, 51, 52 and 53 of Bhāratendu's appendix are not found in Saradāra's edition.

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1. There existed an old commentary on Sūradāsa's Kūṭa Poems before Saradāra Kavi wrote his own commentary (V.S. 1904) and it was made use of by Saradāra Kavi. This old commentary was known as Sūrsāgara Kā Tīkā.

2. Saradāra adopted the interpretations of this old commentary and added a few of his own. He also changed the order of the verses according to his choice and thus presented a new commentary.

3. Saradāra also increased the number of verses of the old commentary by adding to them 55 verses more. He has said at the end of his commentary that he obtained these jewels after churning the ocean of Sūra's poetry (i.e. the Sūrasāgara) and wrote a commentary on them. It evidently shows that these verses added by him were taken from the Sūrasāgara.

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1. Sāhityalaharī (Bhāratendu Granthāvalī) P. 38 No. 3 and 104
2. In the edition published by N.K. Press, Lucknow there are 63 verses.
3. P. 142 (Sūradāsa's edition of Sāhityalaharī).

4. Bhāratendu Harishchandra also consulted this old commentary and pointed out the difference between this and that of Saradāra Kavi.

5. Bhāratendu gave the verses added by Saradāra in two separate appendices.

6. Bhāratendu in his biography of Sūradāsa in the Charitāvalī assumed that this old commentary was written perhaps by Sūradāsa himself.[1] This view, however, has been refuted by Bābū Rāmdīn Singh[2] on the ground that the commentary contains quotations from the Bhāṣā Bhūṣaṇa of Jasvanta Singh who flourished long after Sūradāsa and it,[3] therefore, must have been written after the Bhāṣā Bhūṣaṇa and could not be by Sūradāsa.

From the comparison of the two editions as shown above and also from the information furnished by the note by Bābū Rāmdīn Singh, the following conclusions may be drawn:-

1. There existed before Saradāra Kavi's commentary an older commentary on Sāhitya Laharī which was made use of by both Saradāra Kavi and Bhāratendu Harishchandra in preparing their respective editions, but which is not traceable now.

2. Saradāra changed the order of the verses of the old commentary and added to them a few more verses from the Sūrasāgara.

3. Bhāratendu did not alter the order of the verses and retained the text of the old commentary. He also gave the

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1. P. 165-220 (Sāhityalaharī by Bhāratendu).

2. Note:- इसकी टीका सूरदासकृत नहीं है जैसा कि भारतेन्दु ने माना है। भाषा भूषणकार जसवन्त सिंह सूरदास के पीछे हुए हैं। अत: उनका दिया हुआ लक्षण वह अपनी टीका में उद्धृत नहीं कर सकते थे। अत: यह टीका अन्य किसी की है। हि० पद ३६

3. The date of Jasavanta Singh is given by the Miśrabandhus in their 'Vinoda' as 1682 - 1738 V.S.

verses added by Saradāra Kavi in two separate appendices.

4. The actual text of the Laharī consisted originally of 118 verses only as given in Bhāratendu's edition.

5. None of the 118 verses of the original Laharī is found in the Sūrasāgara and they, therefore, form an altogether independent work.

Though the fact that no verse of the Sāhityalaharī except those given in the appendix is found in the Sūrasāgara had already been noticed and clarified by Bābū Rādhā Krishna Dās, yet many Hindi scholars have persisted in the error and some still seem to hold the view that the Laharī is a part of the Sūrasāgara.[1] A few scholars have, however, recently refuted this view in their works on Sūradāsa.[2] A verse similar to the verse No. 23 given as an example of the figure of Sahokti is, however, found in the Sūrasāgara but the readings are so different that the two verses cannot be considered to be identical.[3]

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1. Brajamādhurī Sāra P. 5; Aṣṭachāpa aura Vallabha Sampradāya P. 594; Sukavi Samīkṣā p. 25; Sūra Samīkṣā P. 12; Sūra Sāhitya kī Bhūmikā P. 21; Hindī Kalākāra P. 79.

2. Hindī Sāhitya kā Ālocanātmaka Itihāsa P. 738; Sūradāsa (Dr. Varma) P. 146; Sūrasaurabha P. 215; and Sūranirṇaya P. 3.

3. The readings are as follows:-

सखीरी सुन परदेसी की बात ।
अरध बीच दै गयै धाम को हरि अहार चलि जात ।।
जरएजजपिजज्दै ....
ग्रह नछत्र अरु वेद अरध करि को बरजै मुहि खात ।
रवि पंचक संग गए स्याम घन तातें मन अकुलात ।
कहु सहुक्त कवि मिलैं सूर प्रभु प्रान रटत नहु जात ।।।

The third line is missing which is probably--

ससि रिपु बरस भानुरिपु जुगसम हरिरिपु की अब घात ।

सू० सा० .... कहत कोउ परदेसी की बात ।
मंदिर अरध अवधि बदि हम सौं हरि अहार चलि जात ।
ससि रिपु बरख सूर रिपु जुगवर हरि रिपु कीन्हीं घात ।
ग्रह नछत्र अरु वेद अरध करि को बरजै मुहि खात ।
मघ पंचक लै गयौ सांवरौ तातैं जिय अकुलात ।
नखत वेद ग्रह जोरि अरध करि वनि आवै सोइ खात ।

Verse No. 20 given by Saradāra Kavi as an example of the figure Prativastūpamā Alaṅkāra seems to belong to the original text of the Sāhityalaharī and its absence in Bhāratendu's edition may perhaps be an omission. The figure is an important one and could hardly have escaped the attention of a writer of alaṅkāra text. Verses Nos. 30 and 32 of Bhāratendu's edition, which are given by Saradāra as Nos. 61 and 62 in his appendix, are not found in the Sūrasāgara. Besides, according to the order of the Alaṅkāras given in the Laharī they are assigned a correct place in the former edition and, would therefore, belong to the original text. From verse No. 109 which gives the date and name of the composition, Dr. D.D. Guptā has inferred that the work must have originally ended with this verse and all the verses following it should be considered to be interpolations made by the commentators later on.[1] While the contention of Dr. Guptā that verse No. 109 should be taken as the concluding verse of Sāhityalaharī may seem to be reasonable, his inference about the verses following it being interpolations would not be tenable for the following reasons:- (1) the verses added by the commentators are generally taken from the Sūrasāgara but no verse of the original text of Sāhityalaharī including those following No. 109 is, as stated above, traceable in any printed edition or the available manuscripts of the Sāgara; (2) the Sāhityalaharī is a work dealing with the Alaṅkāras and Nāyikābheda and the contents of the verses in question form a part of the work which would have been incomplete without them; (3) in Saradāra's edition verse No. 118 giving the genealogy of the poet is given as No. 110. It shows that the verses between Nos. 109 and 118 are assigned a wrong place and should naturally be placed before verse No. 109. In case verse No. 118 is not accepted as genuine as has been

1. Aṣṭa Vall. P. 294.

held by some scholars and verse No. 20 given in Saradāra's edition is included in the main text, the work will still consist of 118 verses as traditionally known.

Considerable controversy has raged among Hindi scholars about the genuineness of verse No. 118, which gives an account of the life and genealogy of the poet. Bhāratendu Harish Chandra[1], and following him Śrī Rādhā Krishna Dāsa[2], consider this verse and the account of Sūradāsa given in it as genuine. Later on this view was also accepted by Sir George Grierson[3], Sir Charles James Lyall, K.C.S.I.[4] M.M. Pt. Haraprasāda Śāstrī, Munshī Devī Prasād[5], Prof. Munshī Rām Sharmā[6] and some other scholars. But the Miśrabandhus[7], Pt. Rāmachandra Śukla[8], Dr. Janāradana Miśra,[9] Dr. Dīnadayāla Guptā[10] and Śrī Prabhu Dayāla Mital,[11] on the other hand, have considered this verse to be an interpolation, while Dr. Rāmakumar Varmā[12] seems to be uncertain. The arguments advanced by this latter group of scholars are as follows:-

1. The verse is not Kūṭa and it is, therefore, a definite departure from the usual style and tone of the rest of the work.[13]
2. The line 'Prabala Dachhin Viprakula tem Satru hvai hai Nāsa' refers definitely to the Peshwas who flourished two hundred years after Sūradāsa. The verse, therefore, must be a composition after the time of the Peshwas.[14]

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1. Charitāvalī and also the introduction to Sūraśataka Pūrvārdha.
2. Sūrasāgara (Bhūmikā).
3. Imp. Gaz.
4. Ency. Britt.
5. Shri Sūradāsa Kā Jiwan Charita P. 5.
6. Sūrasaurabha.
7. Hindi Navaratna P. 226.
8. Hindi Sāhitya Kā Itihāsa P. 161.
9. Sūradāsa P. 6.
10. Aṣṭa Vallabh. P. 90.
11. Sūranirṇaya P. 4.
12. Hindi Sāhitya Kā Ālocanātmaka Itihāsa P. 738.
13. Sūranirṇaya.
14. Hindi Navaratna P. 226, also H.S.I. P. 161 and H.S.A.I. P. 737.

3. The text of the Sāhityalaharī as traditionally handed down must have ended with verse No. 109, which gives the date and name of the composition, and therefore, all other verses after verse No. 109 must be taken as interpolations made afterwards by the commentators.[1]

4. While the poet has mentioned with reverence the name of Gosvāmī Viṭṭhalanātha he has not said anything in this verse about his preceptor Śrī Vallabhācārya.[2]

5. Sūradāsa is traditionally known to be a Sārasvata Brāhmaṇa but contrary to this, in this verse he is said to be a Bhāta (bard) belonging to the family of Cand-abardāī. The words Brahmarāo and Vipra are contradictory as the Bhātas are not known as Brāhmaṇas.[3]

6. Sūradāsa has invariably shown his indifference to his worldly life and so it is difficult to believe that he would have given an account of his life and family in so much detail as in this verse.[4]

7. The Caurāsī Vaiṣṇavan ki Vārtā, and the Bhāva Prakāśa of Hari Rāya do not corroborate the account of Sūradāsa as given in this verse.[5]

For these reasons Dr. D.D. Guptā remarks,

'It seems that this verse was added by some scribe or a commentator of the Lahari before Bhāratendu Babu Harish Chandra and Saradāva Kavi.'[6]

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1. Aṣṭa Vallabha P. 91 and Sūranirṇaya P. 6.
2. Sūranirṇaya P. 8 and Aṣṭa Vallabha P. 94.
3. Aṣṭa Vallabh P. 191; H.S.A.I. P. 738 and Hindi Navaratna P. 226.
4. Aṣṭa Vallabha P. 191 and Sūranirṇaya P. 5.
5. Ibid.
6. Aṣṭa Vallabh. P. 192.

A critical examination of these arguments, however, will show that they are not entirely tenable. The following reasons may be adduced to support this view: (1) It is true that the verse is not a Kūṭa but it must be noted that the nature of the subject of this verse (i.e. the account of the life and family of the poet) did not require the terse style of Kūṭa expression. (2) As for the words 'Dacchin Viprakula etc.' no reason is given as to why they should be taken to refer to the Peshwas alone. Prof. Munshīrām Sharmā has explained the words differently, with reference to Mahāprabhu Vallabhācārya whose teachings destroyed the enemies of Kāma, Krodha etc. of the devout poet. This interpretation though plausible appears to be in consonance with the context and conveys quite a good sense,[1] (3) It has already been stated before that the verses after the verse No. 109 are not interpolations, (4) Reference to Vallabhācārya was not absolutely essential though according to Prof. Munshīrām Sharmā it is made in the words 'Dachina viprakula'[2] (5) There is no contradiction as rightly observed by Prof. Munshī Rām Sharmā,[3] between the two words Brahmarāo and Vipra as the former may be taken as a proper name while the latter denotes a caste. Besides, there is no word in the whole verse which denotes the sense of a bard (Bhāṭa), and even if the word 'Rāo' is taken to mean 'Bhaṭṭa' it does not mean that Bhaṭṭa is a contradiction to Vipra. Bhaṭṭa means a learned man and was used as a title or surname by some Brahmarāos. It is just possible that even

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1. Sūrasaurabha P. 37-38.
2. Ibid. P. 38.
3. Ibid. P. 41.

Candabardāī himself was not a Bhāta (Bard), but a Brāhmaṇa (particularly a Sārasvata Brāhmaṇa as he belonged to the Panjab - the chief place of residence of the Sārasvatas) and belonged to the Bhāradvāja Gotra, which is so common among the Sārasvata Brāhmaṇas, (6) The verses of the Sūrasāgara were composed at different times and collected together in the form of a book long after; hence there was no occasion for the poet to give an account of his life and genealogy or even the date of the composition in it. But Sūrasārāvalī and Sāhityalaharī are independent works where the poet could get an opportunity to say something about himself in definite words, (7) The Caurasī Vaiṣṇavana kī Vārtā or the Bhāva Prakāśa does not give a complete account of the life of the devotees mentioned in them. Hence it is too much to expect from their authors the mention of this verse or the account given therein. Besides the genealogy of the poet given in this verse tallies, with a little variation, with that of Candabardāī known from Nānūrāma Bhaṭṭa who claims his descent from Candabardāī.[1] This would justify the claim that the verse is genuine.

Though Sāhityalaharī has been considered by most scholars as a genuine composition of Sūradāsa[2], there are some scholars, among whom Dr. Brijeshwar Varma is the foremost, who do not accept this view. Dr. Varma has discussed this question at length in his thesis on Sūradāsa and says, "In fact Sāhityalaharī, as has been mentioned in verse No. 118 is the work of a Brāhmabhaṭṭa named Sūraja Chandra who, due to his lust for connecting himself with the

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1. H.S.I.
2. Miśrabandhus, Sir George Grierson, Pt. R.C. Shukla, Dr. Shyāma Sundardās, Pt. Ayodhyāsingh Upādhyāya, Dr. R.K. Varmā, Dr. Rasāl, Dr. Sūryakānta, Dr. D.D. Guptā and P.D. Mittal.

two great poets of Hindi namely Canda and Sūra committed the unpardonable guilt of literary deception.'[1] The reasons given by Dr. Varmā in support of his hypothesis are as follows:-

1. The real inspiration of Sūradāsa's poetry is his deep devotion to Śrī Kṛṣṇa and not a love for literary art and beauty, but contrary to this, the chief inspiration of the Sāhityalaharī is an exhibition of literary art and not Bhakti.

2. The main theme of the Kūṭa verses in the Sūrasāgara is the description of the bodily beauty (Nakhaśikha-Varṇana) of Rādhā and Kṛṣṇa and their love for each other, but it is not so in the Sāhityalaharī. In the Laharī the theme of some of the verses is not related to Rādhā and Kṛṣṇa at all,

(3) The language and style of the Sāhityalaharī differ so much from those of the Sūrasāgara that they definitely make it the composition of a writer other than the author of the Sūrasāgara.

4. It seems contrary to the nature of the poet, who remained altogether silent about his biggest and best known work the Sūrasāgara to suppose that he could be so bold as to give the date and name of an ordinary work like the Sāhityalaharī.

These arguments of Dr. Varmā, however, do not stand critical examination. No doubt the chief aim of the Sāhityalaharī is to present some aspects of poetic art, but to say that it lacks entirely in Bhakti Bhāvanā[2] and as such has a different spirit from that of the Kūṭa poems of Sūrasāgara, will be to twist the truth. We shall discuss at length the mode of Bhakti as depicted in the Sāhityalaharī

1. Sūradāsa P. 124-125.
2. Ibid. P. 121.

later in connection with the contents of Sūradāsa's Kūṭa poems. But it may be mentioned here that it is the Madhurā Bhakti which forms the main aspect of the subject of Sāhityalaharī. In the Puṣṭimārga, Kṛṣṇa is considered as an embodiment of Rasa[1] and an object of the most fervent emotion of love. The aim of a devotee is to obtain the grace of Lord Kṛṣṇa and it can be achieved only when an unflinching and most enduring love is shown towards Him. Surpassing all, whether it may pertain to this world or to the heavens, the love for Lord Kṛṣṇa must be maintained in every possible way. The Gopīs are considered to have realised the highest ideal of this intense love for Śrī Kṛṣṇa. In the Bhāgavata Purāṇa, Kṛṣṇa is said to have performed His Līlās according to the various modes described in the science of poetics and also enjoyed the love of the Gopikās according to the Nāyikābheda.[2] That is one of the reasons why the poets of Aṣṭachāpa have described the various types of the heroines (Nāyikās) in describing the diversions and revels of Śrī Kṛṣṇa's life. Sūradāsa wrote his Sāhityalaharī to elucidate and amplify this aspect of Kṛṣṇa's life described in the Bhāgavata. The work is called Sāhityalaharī for two reasons:- (1) it does not describe a particular Līlā or only the Śṛṅgāra but other Rasas also, (2) the secular life of Śrī Kṛṣṇa may not have an adverse effect on the minds of the spiritually undeserving persons; so the Nāyikābheda verses are composed in an oblique (Kūṭa) style.

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1. a. वस्तुतस्तु ब्रह्मांडमध्ये आनन्दोऽभिव्यक्तस्तिष्ठति भगवद्रूपः ।
सुबोधिनी ३१,५,३८ ।

b. रूप प्रेम आनंद रस जो कछु जग में आहि, सो सब गिरधर देवकौं निधरक बरनौं ताहि । र० मं०

2. Bhāga. 10, 33-26.

एवं शशांकांशु विराजिता निशा स सत्यकामोऽनुरताबलागणः ।
सिषेव आत्मन्यवरुद्धसौरतः सर्वाः शरत्काव्यकथारसाश्रयाः ॥

The phrase 'Sarvāḥ Śaratkāvyakathāḥ rasāśrayaḥ' has been explained by Vallābha as--'
काव्यकथा अपि नीताः, काव्योक्तप्रकारेण गीतगोविन्दोक्तन्यायेन रतिं कृतवान् तत्र हेतु रसाश्रया इति ।

As regards the second objection, to wit that there is no Nakha Śikha varṇana (cap-a-pie-description) in the Sāhityalaharī, as in the Kūṭa verses of Sūrasāgara, it may be observed that Nakha Śikha alone is not the exclusive theme of Kūṭa verses. Even in the Sūrasāgara there are several Kūṭa poems which describe devotion or the Bāla Līlā (childplay) of Śrī Kṛṣṇa.[1] Besides, in the Sāhityalaharī a large number of the verses are devoted to the Śṛṅgāra Rasa. The language and style of the work have also greater similarity than contrast with the Kūṭa poems of Sūrasāgara. A comparison of the following few verses quoted from the Sāhityalaharī and the Sūrasāgara will show that they have a close similarity not only in regard to the subject matter but also in the use of almost the same words and phrases.

1. पिय बिनु बहति बैरिन बाय ।
   मदन बान कमान त्यायो करषि कोप चढ़ाय ।। सा० ल० पद ।
   पिया बिनु नागिनि कारीरात ।
   कबहुंक जामिनि उवति कन्हैया डसि उलटी ह्वै जाता ।।सू०सा०पद

2. नंदनंदन बिन ब्रज मैं ऊधौ सब विपरीत भई । सा०ल०पद
   मदन गोपाल बिना या तन की सबै बात बदली । सू० सा०पद

3. जब तैं हौं हरि रूप निहारी
   तब तैं कहां कहां हारी सजनी लागत जग अंधियारी ।। सा०ल०पद
   जब तैं सुन्दर बदन निहारी
   ता दिन तैं मधुकर मन अटक्यौ बहुत करी निकरै न निकारी ।। सू०सा०पद

4. कत मो सुमन सौं लपटात ।
   समुभि मधुकर परत नाहीं मोहिं तोरी बात ।। सा०ल०पद
   मधुकर हम न होहिं वै बेली ।
   जिन भजि तजि तुम फिरत और रंग करत कुसुम रसकेली ।। सू०सा०पद

1. See App. B, verses 1-7.

5. ग्रहनक्षत्र अरु् वेद अरधकरि सात हरष मन बाढ्यो ।सा०ल० पद ।

ग्रह नक्षत्र अरु वेद अरध करि को बरजै मुहि सात ।। सू० सा० पद

6. सखी री सुन परदैसी की बात ।

अरध बीच दै गये धामकों हरि अहार चलि जात ।। सा०ल०पद ।

कहि कोउ परदैसी की बात ।

मंदिर अरध अवधि प्रभुवदि गये हरि अहार चलि जात । सू०सा०पद ।

Illustrations showing similarity between the Sāhityalaharī and Sūrasārāvalī have already been quoted before.

As for the date and name of the composition of Sāhityalaharī, Sūradāsa gave them as it is an independent work written at a particular time but he could not do so, as has been mentioned earlier, in the case of Sūrasāgara because its songs were composed at different times and collected together long after in the form of a book. To summarise, the following reasons may be given to prove that the Sāhityalaharī is the work of Aṣṭachāpi Sūradāsa and not of any other person!

1. Verse No. 109 gives the date, name and the purpose of the composition of Sāhityalaharī. According to it the work was composed in Vikrama Saṃvata 1607[1] for the sake of Nandanandandāsa that may mean the devotee of Lord Kṛṣṇa (the son of Nanda).[2]

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1. There is a controversy about the interpretation of this verse. Pt. Ramchandra Sukla reads in the first line as 'Muni Suni Rasan ke rasa lekha and according to it the verse can be interpreted as follows:- Muni (sages) =7, Suni (means Sunya i.e. 0, Rasana ke Rasa = 6 and Dasana Gaurinanda Kau (i.e. the tooth of Ganesa) = 1. Thus it gives the date 1607. Subala means 'powerful' and it stands for Vikrama; Nandanandan māsa = Vaiśākha; Chaita Tritiya hīna = Akṣaya Tritīya, Nandanandana Janamate hai bana = the 5th day from the birthday of Kṛṣna i.e., Ravi-vāra (as Krsna was born on Wednesday). Tritiya Ṛksa = Kṛttika i.e., Sūradāsa composed the Sāhityalaharī for the benefit of Nandanadandasa and completed it on Sunday, the Akṣaya Tritīya with the Kṛttika Nakṣatra and Sukarma Yoga in the month of Vaiśākha in V.S. 1607.

In the printed editions the word Suni in the first line is substituted for Puni and thus it has given rise to great misunderstanding and controversy. In an attempt to find the correct Saṃvata the word, Rasana though used in the the simple sense of tongue is taken to denote a number and is interpreted in different meanings --

2. The language and style and even the very phraseology in several poems bear a close similarity to those of the Sūrasāgara and Sūra Sārāvalī.

3. The surnames Sūra, Sūraja, Sūradāsa etc. are found in most of the verses in the same way as they are found in the Sūrasāgara.

4. The treatment of Alaṅkāra and Nāyikābheda in Kūṭa style cannot be the composition of an ordinary poet.

5. If according to Dr. Brijeshwar Varma it is taken to be the composition of some other writer about V.S. 1700 then the following questions will have to be satisfactorily answered:-

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Footnotes continued from pre-page)

(1) Rasana=Rasa+Na, Rasa-hīna, i.e., Śūnya or Zero, thus the Samvat will be 1607, (2) Rasana = 1; hence the Samvat is 1617 and (3) Rasanā = 2 giving the Samvat as 1627. The first interpretation is given by those who in spite of the word Puni in place of Suni believe the date of the composition to be 1607. But how the word Rasana (Rasa-hīna) means Śūnya is not explained. Dr. Dindayal Gupta in his Aṣṭachāpa Aura Vallabha Sampradaya (Page 87 note), conjectures the date to be V.S. 1617, because according to him the name of the Samvat was Prabhava which can be taken as a synonym for Subala. But his hypothesis is not based on sound grounds as the word Subala can be very well interpreted as Vikrama and the Akṣaya Tṛtīyā, as he agrees, falls on Sunday in V.S. 1607 also. Prof. Munshiram Sharma in his Sūra Saurabha (P-199) has explained Rasana to denote the number 2 (taking the two functions of the tongue - tasting and speaking) but it is not correct. Firstly because no word used to denote a number indicates the number according to the number of actions or functions it performs, but it does so invariably according to the numerical value which it actually possesses. Thus every being (except a serpent which is known as Dvijihva) has only one tongue (Rasanā) and, therefore, the word Rasanā is always used to denote only 'one'. Secondly, the context does not warrant the word Rasana to mean here either one or two; for in the expression 'Rasana Ke Rasa' (tastes of the tongue) the word Rasana cannot have any other meaning except 'the human tongue' which alone is said to have six kinds of tastes and it is the whole expression which is used here to denote a single number (i.e., 6). As regards Prof. Sharmā's hypothesis about the word Subala denoting Vṛṣabha Samvat, it is merely a conjecture not based on firm grounds.

The suggestion of Dr. Brijeshwar Varmā in his Sūradāsa (P. 121) that the word Puni be interpreted as referring to a repetition of the word Muni and thus the Samvat be taken as 1677 needs no serious consideration. He has based his suggestion on the erroneous hypothesis that Sāhityalaharī is not the work of Aṣṭachāpi Sūradāsa but of some other person named Sūraja Chand who passed it on under the name of Sūradāsa.

2. The correct meaning of this word is a matter of dispute among Hindi scholars. Some explain it to refer to 'Nandadāsa' while others say 'it applies to Kṛṣṇadāsa'.

1. How could the Samvata, Tithi, Vāra, Nakṣatra and Yoga be made so accurate after hundred years.

2. Why should a poet flourishing after Sūradāsa have liked to assign his own work to Sūradāsa. There seems no reason why a poet should do the culpable misdeed of giving a similar name of an author to his own composition which is not the work of an ordinary poet?

A word may also be added with regard to the readings. In the absence of any manuscript it is not possible to verify the correct readings and the readings of the printed editions are not entirely beyond doubt. The readings of Bhāratendu's edition are, however, comparatively better than those of the Saradāra's edition. In the latter most of the words are given in their Sanskritised form e.g. गुण, विष, हानि, रुचि, लपित, रूप, गर्व, ज्ञान, यान, शचि, शम्भु, निशि, श्रवण, शुद्ध । इत्यादि ।

We have, therefore, adopted the readings of Bhāratendu. But as there are many mistakes of spellings there too we have endeavoured to correct them in our collection.

Chapter V

II Theme

The main theme of Sūradāsa's works, as has been noticed above, is the emotional representation of the various dallying anecdotes in the sacred life of Lord Kṛṣṇa. His composition is not in the form of an epic poem but his songs stand by themselves and present 'wonder' mainly as a subjective expression rather than an objective expression of the inner feelings of a devoted heart. It refers to several incidents and describes many an interesting episode in the life of Kṛṣṇa in the midst of the sweet hamlets of Vṛndāvana. It is for this reason that scant care is bestowed upon the description of facts which serve only as a background for portraying the image of inner feelings. This accounts as well for the uniformity of style and singularity of the subject matter in all his works. What is true of his other compositions holds good, indeed, in case of his Kūṭa poems as well. The Kūṭa poems depict, in fact, those features in the life of Kṛṣṇa which have made the greatest appeal to Sūradāsa's inner-self. Sūradāsa has dwelt extensively upon those themes relating to Kṛṣṇa's activities which have made a deep impression in the innermost core of his heart. Of his Kūṭa sonnets, the theme is his personal submission (Vinaya) as a true devotee (Prapanna), and his affection (Vātasalya) for the object of his devotion Kṛṣṇa in his childhood and the amorous devotion (Madhurā Bhakti) of the cowherdesses towards him. Of these also more numerous are the sonnets relating to Madhurā Bhakti which depict particularly the erotic dalliance of the Gopīs with Kṛṣṇa and the environment. For the emotion of personal submission and the devotional affection do not afford as much scope for Kūṭa composition as does the delineation of the amorous scenes inspired by the sense of serene devotion, as such a description would involve secrecy both on secular and sacred grounds. The Madhurā Bhakti, in essence, assumed the form of a powerful cult and as such imposed upon the poet a natural obligation

of maintaining esoteric secrecies which are so dear to every adherent of the cult.

It is interesting to note that uniformity of subject matter is met with in the episodes of Kṛṣṇa's dalliance in all his works, the Sūrasāgara, Sūrasārāvalī and the Sāhityalaharī. Incidently, Sāhityalaharī has as well served an additional purpose in as much as it has treated the different elements of classical poetry like the classifications of heroines, the diverse forms of sentiments and feelings and the figures of speech. In view of the subject matter, therefore, the following could be a convenient classification of his Kūṭa poems:-

1. The description of the sports of Kṛṣṇa which may again be classified into (a) adorative songs (Vinaya ke pada); (b) affectionate songs (Vātsalya ke pada) and (c) amorous songs (Śṛṅgāra or Madhurā Bhakti ke pada).

2. The treatment of the rudiments of poetry which is the main theme of the Sāhityalaharī.

<u>The adorative songs (Vinaya ke Pada).</u>

All the Kūṭa poems in the nature of adorative songs are found only in the Sūrasāgara and are very few in number. They refer to the nature of Illusion (Māyā), the individual self (Jīva) and his relation to the cosmos (Jagat). They are written with the purpose of vituperating the leanings of the mind towards sensuality and goading it towards devotion to the All-powerful. Thus they display essentially the spirit of adoration and self surrender to the Divine. The description is mostly metaphorical, the words are tropically used which account for the abstruse nature of his composition in this context. The illusion (Māyâ) is represented in its mundane form which is obstructing the progress of human soul towards its spiritual uplift. This beguiling factor the illusion (Māyā) has been represented as a cow and has also been described in a

of maintaining esoteric secrecies which are so dear to every adherent of the cult.

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a woman-form. Thus appearing in her bewitching form she purturbs the quietistic attitude of the devotee. She, as it were, unruffles the waves of human mind and upsets the devotee in his normal pursuits. This form of illusion (Māyā) is much unrestrained and plays havoc:-

नारी एक दसौं दिसि विचरति अति सुन्दरी सुहागिनि ।
प्रति प्रति सदन पुरुष कंठ बिलसति तदपि पिय अनुरागिनि ।
भरता जार गनत कछु नाहीं संत कहहिं बैरागिनि ।
तीनि काल सर्वोपरि राजति स्तवत देव मुनि नागिनि ॥[1]

(There is a beautiful and devoted woman who wanders about in all the ten quarters. Though she goes from house to house and embraces every man, yet she is attached in love to her husband. Her husband is a paramour and does not care for her wantonness. The saints say that she is a 'nun' who dominates over every thing at all times and the gods, sages and the Nāgas all praise her).

Sūradāsa has presented this cow in a wild form that often trespasses in various ways. Kṛṣṇa is himself the cowherd and is supposed to have full control over the cow. For this reason the poet supplicates Kṛṣṇa to spare him from the ravages of the cow:-

माधव जू यह मेरी इक गाई ।
अब आजु तैं आप आगें दई, लै आइयै चराइ ॥
अति हरहाई, हटकत हूं बहुत अमारग जाती ।
फिरति बेद बन ऊख उखारति सब दिन अरु सब राती ॥[2]

(O Mādhava! I have a cow whom I hand over to thee from today. Please take it away for grazing. She is very audacious and notwithstanding my repeated warnings she always wanders about in wrong directions and ravages the forest of the Vedas (i.e. the religious path prescribed by the Vedas). A similar idea

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1. Pada 138.

2. Pada 2.

is expressed in the following verse also where ambition (Tṛṣṇā) is spoken of as a cow:-

माधौ नैंकु हटकौ गाइ ।
भ्रमति निसि बासर अपथ पंथ अगह गह नहिं जाई ।।
छुधित अति न अघाति कबहूं निगम द्रुम दलि खाइ ।
अष्टदल घट नीर अंचवति तऊ न प्यास बुझाइ ।। [1]

(O Mādhava! please reprove this cow (ambition) a little. She roams about day and night on untrodden paths and cannot be controlled. She is extremely hungry and uproots and devours up the tree of the Vedas. She is ever thirsty even though she drinks the water of the eighteen pitchers (i.e., the Purāṇas).

These two songs describe cap-a-pie the cow that metaphorically suggests the various characteristics of Illusion (Māyā).

Even in the description of the individual self (Nivātman) vis-a-vis this cosmos, Sūradāsa has followed the same scheme:-

चौपरि जगत मढे जुग बीते ।
गुन पासे क्रम अंक चारि गति सारि न कबहूं जीते ।।
चारि पसारि दिसानि मनोरथ घर फिर फिर गनि आवै ।
काम क्रोध मद संग मूढमन खेलत हार न मानै ।। [2]

Here the world is compared to the board of dice which is spread for ages. To this game the sluggish soul of an individual is so much addicted that while sporting it continues regularly to throw the dice, though vanquished, and is incessantly losing its stake unaided by the winning pawn of the rememberances of the Lord. This song makes a detailed mention of the various intricacies of the mortal world, the subsconscious emotions given to various senses and feelings of pain and pleasure, avarice and other physical infirmities. In the following songs the individual self is said to be a bull roaming at random and grazing the pasture land of sexual

1. Pada 3.

2. Pada 4.

enjoyment. Sūrdāsa condemns strongly this tendency of the bull as:-

भक्ति बिनु बैल बिराने ह्वै हौ ।
पाउँ चारि सिर सूंग गुंगमुख तब कैसें गुन गैहो ।।
चारि पहर दिन चरत फिरत बन तऊ न पेट अघैहौ ।
टूटे कंध फूटी नाकनि कौलौं धौं भुस खैहौ ।।[1]

(With-out devotion you will be helpless O bull! When your four feet, head, horns and mouth will all be disabled, how then will you sing His glory? You wander about the whole day grazing in the pasture land of worldly enjoyment yet your hunger is not satisfied. Your shoulders, neck and nose are all broken; how will you now eat your food?)

In the songs :-

रे मन समुझि सोचि बिचारि ।
भगति बिनु भगवन्त दुर्लभ कहत निगम पुकारि ।।[2]

(O my mind! Just think and try to understand that without devotion to God, so proclaim the Vedas loudly, it is difficult to realise Him) and

रे मन निपट निलज्ज अनीति ।
जियत की कहि को चलावै मरत विषयनि प्रीति ।।[3]

(O my mind! you are shamelessly bent upon doing immoral things! Not to speak of living, you are in fact, dying in your attachment for worldly objects). Sūradāsa fies upon the mind thus girt in sensuousness and aims at projecting its leanings towards devotion to God Kṛṣṇa.

So far as pure adoration is concerned there are only two Kūṭa songs.

अब मेरी राखौ लाज मुरारी ।
संकट मैं इक संकट उपज्यौ कहै मिरग सौं नारी ।।
और कछू हम जानत नाहीं आई सरन तिहारी ।
उलटि पवन जब बावर जार्यौ स्वान चल्यौ सिर झारी ।।[4]

1. Pada 8. 2. Pada 6. 3. Pada 7.

नाचन कूदन मृगिनी लागी चरन कमल पर वारी ।
सूर स्याम प्रभु अविगत लीला आपुहि आपु सँवारी ।। [1]

(O Krsna , Slayer of the Mura demon! now save my honour. The woman says to the fawn, 'here has sprung up another obstacle within the first.' I know nothing else but have come to your shelter. When the air turned up and burnt the lion, the dog started off with no burden on his head. The female deer began to dance and sing and she dedicated herself to the lotus-feet of God. Sūra says that the sportive movements of God are unknown. He takes care of his devotee by himself). Here the individual soul is said to be a fawn and the intellect is given the form of a woman. When relieved of the complications of the world the intellect is lustrated and sinks in the lotus like feet of the Divine Lord. This is the aim and object of the poet's aderation. Again in the following verse he asks his mind to devote itself to the feet of the Lord.

भजि मन जलधि सुता पति चरन ।
देवगुरु कौं अवनिसुत ही सदा चाहै करन ।।
खेचरी जिय जानि मन मैं जात जातक मरन ।
सत्रु वाहन तासु भूषन टूटि भुवं पै परन ।।
हंस सुत रिपु सुत के सुत की जगत्रच्छा करन ।
सत्य सुत सुत तासु पतनी परम चिन्ताहरन ।।
दच्छसुतापति श्रीपति सापती जौ बक्रन उधरन ।
सूर के प्रभु सदा सहायक विस्वपोषन हरन ।। [2]

(O my mind! if you really desire your good, devote yourself to the feet of God Krsna -- the Lord of the daughter of ocean i.e., of Laksmī. He is the saviour of all; the insect of the sky, i.e., the bee thought that its young ones would be destroyed (when its egg fell in the battlefield of the Mahābhārata), but in the meantime through the mercy of God a bell (lit. ornament) of an elephant of the enemies (lit. vehicle) broke and fell down on the ground and it saved the egg. The Lord also ~~pertected~~

1. Pada 5.
2. Pada. 9.

protected in the womb King Parīkṣita the son of Abhimanyu who was the son of Arjuna -- the enemy of Karṇa-the Son of the Sun. He removed the great anxiety of Draupadī -- the wife of Yudhiṣṭhira -- the son of Dharma born of truth, and lastly he also rescued Ahilyā-- the daughter of Dakṣa-who was turned into a stone by the curse of her husband Gautama. Sūradāsa says that God is always helpful and protects the whole Universe). Here the word 'Dadhisutāpati' means Viṣṇu (in the incarnation of Kṛṣṇa)-- the lord of the daughter of ocean; Khecarī means 'that which moves in the sky', i.e. a bird, here it refers to a bee; 'Satru-Vāhana' means the vehicle of the enemy, i.e. an elephant in this context and his ornament means the bell hanging round his neck. The expression 'Haṃsa Sutā ripusuta ke Suta' means 'Parīkṣita' and is explained as follows:- 'Haṃsa Suta' the son of the Sun i.e. Karṇa, his ripu (enemy), i.e., Arjuna; his son was Abhimanyu and Abhimanyu's son was Parīkṣita. Similarly the expression 'Satya Suta Suta Tāsu Patanī' means 'Draupadī' -- Satya-suta means Dharma, his Suta (son), i.e., Yudhiṣṭhira and his wife, i.e., Draupadī. 'Dacchasutā' means the daughter of Dakṣa, i.e., Ahilya and her pati (husband) was Gautama.

Affectionate Songs. (Vātsalya Ke Pada).

In the Kūṭa poems of this class there is a description of some select anecdotes of the sports of Kṛṣṇa during his infancy. Even such songs are few in number and they relate to the juvenile sports of Kṛṣṇa, his lovely infant form, his sports relating to butter and curds (Dadhilīlā), his craze for catching the moon (Candraprastāva) and his avocation of grazing the cattle (Gocāraṇa). High sentimental scenes are brought out in the course of which the poet almost loses himself while gazing at the sweetness of the personal charm of his favourite deity. While describing the youthful form of

Kṛṣṇa, Sūradāsa has chosen the well known expressions (Upamānas) to represent his different limbs, e.g.:-

देखि सखि एक अद्भुत रूप ।
एक अंबुज मध्य देखि अत बीस दधिसुत जूप ।।
एक अवली दोउ जलचर उभै अरक अनूप ।
पंच बारिज एकहीं ढिग कहौ कहा सरूप ।।
भई सिसुता मांहि सोभा कोरी को उ विचार ।
सूर श्री गोपाल की छवि राखियै निरधार ।। [1]

(O Friend! behold this wonderful form. In one lotus there is seen a bunddle of twenty moons. In one line there are two fish both shining like two beautiful suns. There are five lotuses gathered together at one place. What a charming figure it is! Child-hood has, indeed, attained here to great beauty. Let some one think of it. Sūra says, 'Let us keep this beauty of Kṛṣṇa in our hearts'). The poet has offered here a beautiful pen-picture of young Kṛṣṇa who has set in his mouth his fingers and toes; lotus in this context represents the mouth and the set of twenty crescents of the moon stands for a score of his fingers and toes. A pair of dolphins suggests the two eyes, and the pentad of lotuses verily indicates his face, the pair of his hands and his feet. The poet has, however, attempted to present a riddle before his readers and has also essayed to unravel it. In fact the purpose of the poet is to describe the adolscent charms of the object of his devotion. Similarly there is the description of the well known sport of Kṛṣṇa when he indulged in churning the curds:-

जब दधिरिपु हरि हाथ लियौ ।
खगपति अरि उर डरपे संकत बासरपति आनन्द कियौ ।।
बिधि थिर पुनि अकुलत सिव सोचत गरला दिक कैसे जात पियौ
अति अनुराग संग कमला तन प्रफुलित अंगनि सहित कियौ ।।
एकनि दुख एकनि सुख उपजत ऐसौ कौन बिनोद कियौ ।।
सूरदास प्रभु तुम्हरी गहत ही एक एकतैं होस कियौ ।। [2]

1. Pada 10.

2. Pada 12.

(When Kṛṣṇa took the churning rod (lit., the enemy of curds) in his hand then the snake Śeṣanāga (the enemy of Garuḍa-- the lord of birds) was filled with fear in his heart and Indra got delighted. The creator (Brahmā) began to repent and feel shy while Śiva thought how he would drink the poison again. The Goddess Lakṣmī was filled with great love and her limbs throbbed in joy. Thus while some one felt happy, some other was worried. Sūradāsa says, 'what a wonderful amusement Lord Kṛṣṇa had that the moment he took the rod one was coming to the other for help.) Here in order to churn the curd, Kṛṣṇa has taken into his hands the rod at the sight of which the great serpent Śeṣanāga trembles. Indra and other gods feel happy and Brahmā and Śiva became suspicious.' In this context the enemy of curds is the churning rod, the foe of the eagle (Garuḍa) is the Śeṣanāga and the Lord of Arera is Indra-- the master of the eastern quarter.

Similarly the episode of Kṛṣṇa's swallowing the curd is described in the following Kūṭa song:-

देखो माई दधिसुत मैं दधिजात ।
एक अचंभौ देखि सखी री रिपु मैं रिपु जु समात ।।
दधि पर कीर कीर पर पंकज पंकज के द्वै पात ।
ए सोभा देखत पशुपालक फूले अंग न समात ।।
सुन्दर बदन बिलोकि स्याम कौ नंद निरखि मुसकात ।
ऐसौ ध्यान धरै जो हरि कौ सूरदास बलि जात ।।[1]

(Behold my friend! the curd is entering into the moon. There is also another wonder that the enemy is penetrating into the camp of his foe). Over the curd there is a parrot; on it stands a lotus and on the lotus there are two petals. Seeing this beauty of Kṛṣṇa Nanda's joy had no bounds and he was looking at it with a smile. Sūra says 'who-so-ever

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1. Pada 13.

contemplates upon this beautiful form, to him I sacrifice myself). Here, too, the mode of topical representation is employed by the poet to describe the tender limbs of Kṛṣṇa through the well known standards of comparison. In this song moon indicates the face, parrot the nose, and the two petals of the lily, the two eyes. The expression 'Ripu men ripu Ju Samāta' quaintly puts forth the idea that Kṛṣṇa is enjoying the fun of penetrating his hand into his mouth, for the face is represented by the moon and the hand by the lotus and so the entry of the lotus in the form of the hand into the moon in the form of his face is presenting an agreeable surprise and a cruious con-committance.

Likewise is the description of Kṛṣṇa's personal charms in the following song:-

सोभा आज भली बन आई ।
जलसुत ऊपर हंस विराजत तापर इंद्रवधू दरसाई ॥
दधिसुत लियौ दियौ दधिसुत मैं यह छवि देखि नंद मुसकाई
नीरज सुत वाहन कौ भच्छन सूर स्याम लै कीर चुगाई ।[1]

(Today the beauty of Kṛṣṇa appears simply charming. On the lotus (face) there stands a flamingo (white cap) on which there is a red insect (red plume). Kṛṣṇa is taking the product of curds (butter) and putting it into the moon (i.e., his mouth). Sūradāsa says that Kṛṣṇa is feeding a parrot (nose) also with (a pearl) the food of (Haṃsa) the vehicle of (Brahman) the offspring of lotus.) Here too, 'Jalasuta', i.e., the product of water denotes a lotus-- a subject of comparison for the face over which stands a flamingo that suggests the situation of a white cap over it. Over the cap there dangles the red plume in the form of a red insect (Indra Vadhūṭī) 'Dadhisuta' has the grace of double enterdre meaning both the butter (product of curds) and the moon (the

1. Pada 126.

offsping of the ocean); Nīrajasuta (offspring of lotus) verily indicates God Brahman, the son of the primaeval lotus born from the navel of Viṣṇu. His Vāhana--vehicle--is Haṁsa (Swan) that feeds upon pearls. Kīra or the parrot compares well with the nose in which Kṛṣṇa wore a pearl. He is feasting upon butter.

Along these lines is also described the birth of Kṛṣṇa in the home of Nanda in the following Kūṭa song.

दधिसुत जम्यौ नंद के द्वार ।
निरखि नैन उरझ्यौ मन मोहन रटत देहु कर बारंबार ॥
दीरघ मोल कह्यौ व्यौपारी रहे ठगे सब कौतुकहार ॥
कर ऊपर लै राखि रहे हरि देत न मुक्ता परम सुढार ॥
गोकुल नाथ बए जसुमति के आंगन भीतर भवन मंझार ।
साखा पत्र भए जल मेलत फूलत फलत न लागी बार ॥
जानत नाहिं मरम सुरनर मुनि ब्रह्मादिक नहिं परत बिचार ।
सूरदास प्रभु की ए लीला ब्रज बनितनि पहिरे गुहि हार ॥ 1

(At the door of Nanda's house there is grown a tree of pearls. On seeing it the eyes of the spectators are fixed on it and they bid for it again and again. The merchant tells them that it is very costly, so all the customers stand being overwhelmed with wonder and curiosity. The merchant has taken this beautiful pearl tree (in the form of Lord Kṛṣṇa) in his hand and does not wish to give it to any of the bidders. The tree has spread wide in the yard inside Yaśodā's house and has now borne branches and leaves and after being watered properly it has taken no time to bear fruits and flowers also. The gods, sages or men, none knows this secret and even Brahman and others are musing over it. Sūradāsa says--'But look at the sport of Lord Kṛṣṇa that the cowherd ladies of Braja have made their necklaces of the pearls of this tree and are putting them on). In this extract 'dadhi' is an

1. Pada 14.

abbreviation of Udadhi' meaning the ocean whose product (Suta) is pearl and thus the word 'Dadhisuta' is used to singnify the sense of a pearl tree (representing Lord Kṛṣṇa himself). The spectators or the customers are the residents of Braja especially the cowherd ladies who want to take the child Kṛṣṇa in their laps. By the branches (Śākhā) is meant 'the limbs', by leaves (Patra) 'the beauty', by flower 'delight' and by fruits 'desires'. The cowherds and their wives are fortunate to own this precious pearl as their ornament which others can only see and not possess. It has also been a source of great delight in the house of Nanda and Yaśodā. Thus the birth of Kṛṣṇa in Nanda's house is fancifully put forth by the poet calling Kṛṣṇa as a plant of pearls in this verse.

In the songs both adorative and of affection the intricate mode of Kūṭa expression is mostly resorted to by the poet to satisfy his personal curiosity and to display his feat of high poetic skill. In the juvenile sports of Kṛṣṇa it is the introduction of the element of marvel that seems to be the main motive of the poet in doing so. Thus it becomes evident that the poet invariably displayed his inner feelings in his Kūṭa style where he is entirely won over by the divine comeliness of his favourite deity.

Amorous Songs (Śṛṅgāra or Madhurā-bhakti ke Pada).

As a sequel to the two varieties of his songs mentioned above, Sūradāsa has expressed his sense of devotion very deeply through the description of erotic dealings between Kṛṣṇa and his beloved, mainly his dalliance with Rādhā, and his diverse sports with Gopis and the description of the enchanting beauty of Rādhā and Kṛṣṇa form the subject matter of his third variety of Kūṭa poems. They are prominently expressive of his devotional feelings emerging from the innermost core of his

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A Madhura Songs (Śṛṅgāra or Mādhurya-bhakti ke Pada):

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heart. Here the highest ideal of love and inexpressible charm of personal beauty have been expressed in a guise hiding the direct meaning through the wonderful artifice of Kūṭa. This style is suitable for the expression of the poets' self-gratification without failing to appeal to the reader. His art mainly lies in the vivid delineation of different scenes of amorous sports. All the same the poet has been extremely careful in not transgressing the bounds of decency and social decorum. A slight deviation, however, imperceptibly creeps in when the poet indulges in the description of the intimate contacts between Rādhā and Kṛṣṇa which are delicately dressed in an exuberance of his devotional appeal.. The extent of such apparent deviations is, however, negligible and forms a mere fraction of his magnum opus.

In presenting a sketch of his amorous Kūṭa poems, it may be said that they refer mainly to the following episodes:- (1) Dānalīlā, (2) Rūpāsakti, (3) Rādhā Kṛṣṇa-rati, (4) Gopī Premalīlā. Of these the second deals mainly with the description of the personal charms of Kṛṣṇa, while the third includes several items in it like (1) Surati-varṇana-the description of close amatory relations between Rādhā and Kṛṣṇa, (2) the cap-a-pie description (Nakha-Śikha Varṇana) of Rādhā, (3) the presentation of the pair of Rādhā and Kṛṣṇa (Yugala Mūrti Varṇana), (4) various stages of love in separation such as eagerness (Utkaṇṭhā), indignation (Māna) and persuasive supplications (Manuhāra), (5) the diverse forms of union, (6) the marks of their closer association (Surati-Cinha), (7) the ensuance of their pleasent excursions (Suratidaśā) and the like. Incidentally, the sports of Rādhā, her decorations her alacrity her vanity, her courtship and coaxing and separation by and from her loving mate present beautiful examples of the varied forms and various attitudes of the heroines.

Songs relating to Dānalīlā

They describe apparently the innocent donations of Gorasa (milk, curd and butter) offered by the cowherdesses to their mate Kṛṣṇa, who, however, plays on the word Gorasa and demands of them the gratification of the senses (Indriya-rasa) which they are incapable of understanding. The Gopīs are simpletons in the first bloom of their youth and they are not conversant with the ways of Kṛṣṇa--the master sportsman. The poet helps the suggestion merely by means of the standards of comparison (upamānas) standing for the different limbs, and this erotic sense is hinted at in a disguised diction so well suited for the purpose of Kūṭa Kāvya. To cite an example:-

दान लैहौं सब अंगनि कौं ।
अतिमद गलित तालफल तैं गुरु इन जुग उरज उतंगनि कौ ॥
खंजन कंज,मीन,मृग सावक,भंवर जवर भुव अंगनि कौ ।
कुंद कली बंधूक बिंबफल बर ताटंक तरंगनि कौ ॥
कोकिल,कीर,कपोत,बिसलता हाटक,हंस फनिंगनि कौ ।
सूरदास प्रभु हंसि बस कीन्हौ नायक कोटि अनंगनि कौ ॥[1]

(I will take the gift of all your limbs such as the pair of high breasts full of the intoxication (of youth) and heavier than even the fruit of Tāla tree; the limbs which resemble a Khañjana bird, lotus, fish, fawn or bee (i.e., the eyes), the buds of Kunda flower (i.e., the teeth) bandhūka and bimba fruit i.e., the lips, the ripples of ear-rings i.e., the ears shining with the ear-ornaments, the Kuckoo i.e., the sweet speech, the parrot (nose), pigeon (neck), lotus stalk (slim body), swan (chin) and the serpent (beautiful lock of hair). Sūradāsa says that in this way Lord Kṛṣṇa smiled and over-powered numerous cupids (by the charm of his body).

1. Pada 27.

Songs of this type are numerous. One more example is quoted here:-

लैहौं दान इन्हनि कौं तुम सौं ।
मतगयंद हंस तुम सौं हैं कहा दुरावति हमसौं ।।
केहरि, कनक, कलस अमृत के कैसैं दुरै दुरावत ।
विद्रुम हेम वज्र के किनुका नाहिन हमहिं सुनावत ।।
खग, कपोत, कोकिला, कीर, खंजन हूं कुरंग जानति ।
मनि कंचन के चित्र धरे हैं एतै पै नहिं मानति ।।
सायक चाप तुरग बनिजति हौ लिये सबै तुम जाहु ।
चंदन, चमर, सुगंध जहां तहं कैसैं होत निबाहु ।।
यह बनिजति वृषभानु सुता तुम हम सौं बैर बढ़ावति ।
सुनहु सूर एतै पै कहियत हमसौं कहा लगावति ।। 1

(I will take the gift of these things from you. You have with you an intoxicated elephant and a goose; why do you hide them from me. There is a lion and also golden pitchers filled with ambrosia which cannot be concealed even if you do so. You donot tell me of the particles of Vidruma (coral) gold and precious stone. I also know the birds pigeon, cuckoo, parrot and Khañjana--which you have with you and also a deer. There are portraits of jewel and gold, even then you do not confess. You deal in bow and arrow, and horse and also take with you Sandal, chowries, and good fragrance here and there. O daughter of Vṛṣabhānu! you deal in all these articles, yet you deny and bear enmity towards me. Why is it so)? The Gopikās are struck with wonder when they hear these words of Kṛṣṇa and respond by saying:-

1. Pada 28.

यह सुनि चकृत भईं ब्रजबाला ।
तरुनी सब आपस मैं बूझति कहा कहत गोपाला ।।
कहाँ तुरग, कहं गज केहरि कहं हंस सरोवर सुनिए ।
कंचन कलस गढाए कब हम देखे धौं यह सुनिए ।।
कोकिल, कीर, कपोत बनन मैं मृग खंजन सुक संग ।
तिन को दान लेत है हम सौं देखहु इनकौ रंग ।।
चंदन चीर सुगन्ध बतावत कहा हमारे पास ।
सूरदास जो ऐसौ दानी देखि लेहु चहुं पास ।। [1]

(Where do we have horse, elephant, lion, goose or a tank? When did we make golden pitchers? We neither saw nor ever heard of them. Cuckoo, parrot, pigeon, deer, and Khañjana are all found in the forests. But look at this strange attitude of Kṛṣṇa that he demands of us the gift of these things. Where do we have Sandal, chowries or fragrance which he speaks of. Sūradāsa says that the Gopikās submit to Kṛṣṇa and say, 'Please do find out where you can such a benevolent person.')

In these songs the various terms like Khañjana, (a kind of bird), Kañja (lotus), Mīna (a dolphin), Mṛga (Fawn), Bhramara (bee), Bhujaṅga (reptile), Kundakalī (Kunda bud), Bandhūka (a berry), Bimbaphala (Bimba fruit), Kokila (cuckoo), Kīra (parrot), Turaṅga (horse), Kañcana Kalasa (gold pitchers), Sāyaka (missiles), cāpa (bow), Mattagayanda (intoxicated elephant), Candana (sandal wood), chaṃvara (chowries) etc., offer a hint to indicate the different limbs of the body. Here the form of Kūṭa lies in the well-known figure metaphorical hyperbole. Since the word dāna (gift) is capable of double entendre (śleṣa) Kṛṣṇa's supplication for it in his own way is also charming, for he is only begging Gorasa of a Gopī, She is found all alone in the groves and is at last beside herself. She solicits Kṛṣṇa in various ways but Kṛṣṇa is bent upon his own mission. Her simplicity and helplessness are, indeed, astounding when she says:-

ऐसौ दान न माँगिए जो हम सौ दियौ न जाय । [2]

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1. Sabhā 2168 2 Ibid 2080

(Please do not ask me for such a gift as is not possible for me to give).

Rūpāsakti (attachment to comeliness)

The attachment of the Gopis towards Kṛṣṇa and their attraction for his handsomeness is described in several songs inasmuch as such attachment is also one of the features of devotion. The poet has availed himself of the aid of several figures of speech in order to make a happy suggestion of the rapturous beauty of Rādhā and Kṛṣṇa. Sūradāsa has attained the apex of descriptive skill when he leads the onlooker either to an optical illusion at the sight of Kṛṣṇa or helps the observer to be in complete unison with him. His muse chiefly aims at drawing a verbal portrait of Kṛṣṇa and his peerless beauty. A few illustrations will suffice.

सखी ब्रज राजत एक धनी ।
खेलत हैं वृन्दावन माधौ मद्ध सकल रवनी ।।
जलसुत तासुत तासुत कौसुत तासुत मत वदनी।
मीनसुता सुत तासुत नासा ता पर जलज मनी ।।
विद्रुम अधर दसन दुति दामिनि कोकिल मृदु वचनी ।
तिमि रिपु सुत भ्राता पितु वाहन ता अरि कटि सुवनी ।।
पीत सानु पर अहिरिपु राजत टूटत ताहि तनी ।
सूरदास प्रभु निरखि हरषि कै बाढ़ी प्रीति घनी ।।[1]

(Friend! in Braja there is a rich man named Kṛṣṇa who sports in the midst of all the young damsels of Vṛndābana. His face is like the moon and he wears a pearl in his nose that resembles a parrot. His lips are (red) like coral, his teeth possess the lustre of lightening and his words are sweet like the note of a cuckoo. His waist is like a lion and there shines in his body on a high peak (chest) a peacock (a kind of stringed waist coat) with its wings (strings)

1. Pada 135.

(Please do not ask me for such a gift as is not possible for me to give).

Rūpāsakti (attachment to comeliness)

The attachment of the Gopīs towards Kṛṣṇa and their attraction for his handsomeness is described in several songs inasmuch as such attachment is also one of the features of devotion. The poet has availed himself of the aid of several figures of speech in order to make a happy suggestion of the rapturous beauty of Rādhā and Kṛṣṇa. Sūradāsa has attained the apex of descriptive skill when he leads the onlooker either to an optical illusion at the sight of Kṛṣṇa or helps the observer to be in complete unison with him. His muse chiefly aims at drawing a verbal portrait of Kṛṣṇa and his peerless beauty. A few illustrations will suffice.

[illegible] ।
[illegible] ॥
[illegible] ।
[illegible] ॥
[illegible] ।
[illegible] ॥
[illegible] ।
[illegible] ॥ [1]

(Friend! in Braja there is a rich man named Kṛṣṇa who sports in the midst of all the young damsels of Vṛndāvana. His face is like the moon and he wears a pearl in his nose that resembles a parrot. His lips are (red) like coral; his teeth possess the lustre of lightning and his words are sweet like the note of a cuckoo. His waist is like a lion and there shines in his body on a high peak (chest) a peacock (a kind of stringed waist coat) with its wings (strings)

1. Pada 185.

smashed. Sūradāsa says that seeing the beauty of Kṛṣṇa the cowherd ladies were delighted and attracted in love towards him). Here the series of words in the fourth and sixth lines have a special significance, e.g., the expression 'Jala-Suta tā Suta etc.' means 'the moon', 'Jalasuta = product of water, i.e. a lotus; its product i.e., God Brahman born of the naval lotus of Viṣṇu; his son, i.e., Kaśyapa, his son i.e., Siṃhakāsura and his son, i.e., Rāhu whose food is the moon as he devours it (the moon) at the time of an eclipse (according to Hindu mythology), Similarly 'Mīnasutā Suta etc.', means 'a parrot' and is interpreted as follows:- Mīna Sutā--Matsya-Gandhā--the daughter of a fish; her son i.e., Vyāsa and his son, i.e., Śuka and the word Śuka also means a parrot. The word Jalaja (product of water) stands here for a pearl and the expression 'Timi ripu suta etc.', means a lion construed as:- 'Timi i.e., darkness; its ripu (enemy), i.e. the sun; his son i.e. Karṇa, his brother, i.e., Arjuna, his father, i.e., Indra and his Vāhana (vehicle) i.e., an elephant; then the enemy of elephant is lion with whom is compared the waist. 'Pīna Sānu' - high peak - signifies the chest and 'Ahiripu' - peacock - (enemy of serpent) represents a waist coat with strings attached to it. The strings are broken and hence they are compared with the smashed wings.

प्रात समैं आवत हरि राजत ।
रतन जटित कुंडल सखि श्रवननि ताकी किरन सूरतन लाजत ।।
सातैं रासि मैलि द्वादस मैं ता भूषननि अलंकृत छाजत।
जलधि तात तिहि नाम कंठ कै ताकी पंखि मुकुट सिर राजत।।
पृथिवी दुही पिता सो लै कर मुख समीप मधुरै धुनि बाजत।।
सूरदास प्रभु सुनहु मूढजन भगतनि बस अभगतनि तैं भाजत ।।[1]

(Friend! See that Kṛṣṇa is coming early in the morning. He wears in his ears rings studded with gems whose rays defy even the orb of the Sun. He is also wearing an ornament

1. Pada 35.

which contains gold and a diamond. On his head he is putting on a crown made of peacock - feathers and in his hand he holds a flute which gives out sweet melody. Sūradāsa says that 'Lord Kṛṣṇa is within the reach of his devotees while he runs away from those who are undevoted to Him). Here the third line is interpreted as follows: 'Sātaiṃ rāsi' means the seventh sign of the Zodiac i.e., Tulà whose master is Venus (Śukra) and the word 'Śukra also means 'white' which stands here for a diamond (Hīrā). 'Dvàdasa' or the twelfth sign is Mīna whose master is Vṛhaspati. He is yellow in colour and thus it represents gold. So the ornament is made of gold and diamond. The expression 'Jaladhi tāta tihi nāma Kaṇṭha' means 'Nīla Kantha (i.e., a peacock) and can be interpreted as follows:- 'Jaladhi' means 'occean' its Tāta (i.e., the son) is Viṣa (Poison) and Lord Śiva swallowed the bitter poison born of the ocean and put it in his throat and since then he is called Nīla Kaṇṭha, which also means a peacock (because of its blue neck). The words 'prithīviduhī Pitā' means 'Veṇu' (a king of this name and also flute). King Pṛthu milched the cow in the form of the earth (according to mythology) and his father was Venu. Thus the whole expression gives the sense of 'flute'.

पीतांबर की सोभा सखी री मो पै कही न जाय ।
सागर सुतपति आयुध मानों घनरिपु रिपु मैं देति दिखाइ ।।
जा धरि पवन ताहि सुत स्वामी आभा कुंडल कोट दिखाई ।
छायापति तन बदन विराजत कंचुक अधरन गये लगाई ।।
नाकी नायक वाहन की गति मुरली सुधुनि बजाई ।
सूरदास प्रभु हरसुत वाहन तासुत हरि है यार बनाई ।। [1]

(My friend! I cannot describe the beauty of Pītāmbara (the yellow garment worn by Kṛṣṇa). It looks like a streak of light-ning in the midst of the clouds. The splendour of the ear-ornament appears like the lustre of hundreds of thousands of suns. His

1. Pada 37.

face shines like the moon and his lips put to shame the Bandhūka flower. His gait is like that of an elephant and he is playing sweet note on his flute. Sūradāsa says-- 'Lord Kṛṣṇa has made a crown of peacock feather'). Here the expression 'Sāgara Sutā pati--Āyudha' means lightning and may be explained as follows:- Sāgara Suta--product of ocean i.e., the Airāvata elephant', his master (Pati) is god Indra and his weapon (Āyudha) is lightning (Vidyut). 'Vana-ripu-ripu' means clouds---Vana-ripu i.e., the enemy of forest is fire and its enemy is cloud. 'Jā ari pavana Tāhi suta Svāmī' means the 'Sun' Pavana or wind is said to be the enemy of clouds and thus of water; then the product of water is lotus and its master is the Sun. Chāyāpati-Tana means 'like the moon'. 'Chāyā' means splendour and it is said to be the wife of the sun (in Indian Mythology) but here the poet has used the word in the Sense of the moon. 'Nākī-Nāyaka the lord of the heavens. i.e. Indra and his Vāhana (Vehicle) is the Airāvata elephant. Hara-Suta-Vāhana Tāsuta' means 'peacock feathers' Hara-Suta (son of Śiva) is Kārtikeya; his Vāhana (vehicle) is peacock and its product is feather.

<u>Nakha-Śikh Varṇana-The Cap-a-pie description of Rādhā.</u>

Apart from the description of the personal beauty of Kṛṣṇa the poet has shown special interest in describing Rādhā with portraying her limbs in detail. He composed several Kūṭa lyrics containing beautiful specimens of hyperbolic expressions. Some of the interesting anecdotes in this connection are worthy of reference. The mother of Rādhā reprimands her for her wanton movements and Rādhā satisfies her tactfully, but Rādhā feels unhappy on account of the perverse attitude of her parents and in a state of remorse she is deeply afflicted and recalls to herself her only solace, Kṛṣṇa. No sooner has she thus gained mental contact with Kṛṣṇa, her movements change entirely and she finds her heart thrilled and body horripilated, her garment, too, acts accordingly and slips off her face. Her mother was then struck by her enthralling beauty and could not

summon enough courage to reprimand her. To present this situation the poet makes the mother of Rādhā describe her in a Kūṭa song:-

राधे दधिसुत क्यों न दुरावति ।
हौं कहति वृषभानु नंदिनी काहें बहु जीव सतावति ।।
जलसुत दुखी दुखी है मधुकर द्वै पंछी दुख पावत ।
सारंग दुखी होत बिनु सारंग तोहि दया नहिं आवति ।।
सारंग रिपु की नेंकु ओट करि ज्यों सारंग सुख पावत ।
सूरदास सारंग किहि कारन सारंग कुलहिं लजावत ।।[1]

('O Rādhā! Why don't you hide the moon (your face)? I ask you, O daughter of Vṛṣabhānu, why do you cause distress to so many objects? There are seen the lotuses afflicted by pain (because they cannot bloom forth in the moonlight), so are the bees (as they cannot come out of the lotuses and move freely). The two birds (cakavā and cakavī) also feel unhappy. (as they cannot unite together). The bee is also unhappy because it cannot get the fragrance of flowers. Even then you have no compassion for it. Please cover this moon a little under your veil so that the sun (or the real moon) may get relief. Sūradāsa says that the mother asks 'Why do you, O young girl, bring shame to the family of Sāraṅga (your father Vṛṣabhānu or the objects mentioned above)? Here the word 'Dadhisuta' stands for the moon-like face; 'Jala Suta' means 'lotuses' and by the word 'Dvai Pañchī' is meant the two birds (cakavā and cakavī). The word Sāraṅga is used in several different meanings. (1) bee; (2) fragrance (3) collyrium, (4) the sun or the moon, (5) passionate woman and (6) Vṛṣabhānu.

The female friends of Rādhā get an inkling of her affection and eulogise her for her finer feelings. Rādhā loses herself in the midst of their talks, greets herself at her good luck and becomes thrilled in love, and the consequence is that her hair, too, stand on their ends. She wants to display her feelings

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1. Pada 33.

of amour but speech fails her. The darling son of Nanda is sporting before her eyes and Rādhā thus eugulfed in amorousness is incapable of concealing her emotions. The poet makes a happy suggestion of this wonderful scene in the course of which he finds himself incompetent to catch the glimps of the exuberance of Kṛṣṇa's charms with his mortal eyes. On the other hand, an untold beauty has enveloped the entire person of Rādhā when she decorates herself profusely and is keeping time in a place of assignation to meet her beloved. The unparalleled state of Rādhā's mind displayed in her personal features aptly forms the subject matter of Sūradāsa's beautiful Kūṭa:-

विराजत अँग अँग इति बात ।
अपनै कर करि धरे विधाता षट खग नव जलजात ।।
द्वै पतंग ससि बीस एक फनि चारि विविध रँग धात ।
द्वैपिक बिम्ब बतीस बज्रकन एक जलज पर धात ।।
इक सायक इक चाप चपल अति चितवत चित बिकात ।
द्वैमृनाल मालूर उभै कर द्वै कदली बिन पात ।।

इक केहरि इक हंस गुपत रहै तिनहिं लग्यौ यह गात ।
सूरदास प्रभु तुम्हरे मिलन कौं अति आतुर अकुलात ।। 1

(A friend of Rādhā says to Kṛṣṇa--So many things shine forth in every limb of her body. The creator has made with his own hands six birds and nine lotuses. Two suns, twenty moons; a serpent and four metals of different colours also shine there. On a lotus are placed two ripe Bimba fruits and thirty two pieces of diamond. There is a bow and an arrow so fragile that at its very sight the mind is led away (lit., sold off). There are two lotus-stalks, two Mālūra fruits and two plantain trees shorn of leaves. Besides, there is a lion and also a swan which is hidden, attached to her person. Sūradāsa says that the friend of Rādhā told Kṛṣṇa that she (Rādhā) is feeling painfully anxious to meet you). The six birds are a pair of Khañjana, one cuckoo, one goose, one pigeon and one parrot. The pair of Khañjana represents the two eyes while cuckoo represents the sweet voice,

1. Pada 46.

goose the chin, pigeon the neck and parrot the nose. The nine lotuses are the two hands, two feet, two eyes, one face, one navel and one heart. All these are generally compared with lotuses. The two suns are the two gold ear-rings studded with gems, twenty moons are the twenty nails and toes, one serpent is the braid and the four metals-gold, silver, copper and iron, represent the body, smile, red palms of hands and black hair, respectively. The two bimbfruits are the two lips, thirty two peices of diamond are the teeth, one bow is the eye-brow and an arrow is the side-glance. The two lotus-stalks are the two arms, the Mālūra fruits are the towering breasts, the plantain tree stands for the thighs, one lion for the waist and the swan for her gait.

Once again does the poet invoke the aid of his favourite artifice of Rūpakātiśayokti (metaphorical hyperbole), when he describes Rādhā's limbs as:-

अद्भुत एक अनूपम बाग ।
जुगल कमल पर गजवर क्रीड़त तापर सिंह करत अनुराग ।।
हरि पर सरवर सर पर गिरिवर गिरि पर फूले कंजपराग ।
रुचिर कपोत बसत ता ऊपर ता ऊपर अमरित फल लाग ।।
फल पर पुहुप पुहुप पर पल्लव ता पर सुक पिक मृगमद काग।
खंजन धनुष चंद ता ऊपर ता ऊपर इक मनिधर नाग ।।
अंग अंग छबि और और छबि उपमा ताको करति न त्याग ।
सूरदास प्रभु पियहु सुधारस मानो अधरनि को बड़भाग ।।[1]

(What a unique and wonderful garden (the frame of Rādhā) it is where there plays a pair of elephants (buttocks) on two lotuses (feet) and to them is attached a lion (waist) in love. Over the lion there is a lake (navel) and over the lake there rests a mountain (breasts). On the mountain blooms forth the filament of blue lotuses full of pollen (nipples). Over the lotus-pollen there is a beautiful pigeon (neck) and on it there grows a fruit of ambrosia (lower lip). On the fruit there is a bend of flower (chin) and on the flower are petals (upper lip). Then there

1. Pada 44.

are seen a parrot (nose), a cuckoo (sweet voice) and a musk-raven (the black mark on the forehead). Over them are two Khañjana birds (eyes), a bow (eye-brow) and the moon (face) and over the moon there moves about a serpent with a jewel (lock of hair adorned with a flower). Thus the beauty of every limb is simply enchanting. Sūradāsa says that the friend of Rādhā asks Kṛṣṇa to drink the nectar (of Rādhā's lips) and thus earn great fortune for his own lips.). Here the body of Rādhā is fancied as a garden which looks gay on account of the presence of so many things representing her various limbs.

Here is another song in which the poet describes the beauty of Rādhā in a different way:-

पद्मिनि सारंग एक मंझारि ।
आपुहि सारंग नाम कहावै सारंग बरनी बारि ।।
ता मैं एक छबीली सारंग अध सारंग अनुहारि ।
अध सारंग पर सारंग सकलई सारंग अधसारंग विचारि ।।
तामधि सारंगसुत सोभित है ठाढी सारंग भारि ।
सूरदास प्रभु तुमहु सारंग बनी छबीली नारि ।। [1]

(Rādhā's friend says to Kṛṣṇa, 'Rādhā is a heroine of the lotus class. She is known as a beautiful woman whose hair are black as bees. In the midst of her hanging hair there is a moon (face) which is visible half only. This moon (face) has snatched the beauty of the full real moon (that looks as if only half of the former). In the half moon there are two offsprings of a deer, i.e., the two eyes and thus she is burdened with exquisite charm. Sūradāsa says that the friends say to Kṛṣṇa, 'O Kṛṣṇa! you are loving and so is Rādhā, therefore, you must meet her). Here 'Sāranga eka majhāri' means Rādhā --- Sāranga, i.e., cloud known by the name Dhārādhara the middle syllables

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1. Pada 45.

of which give the word 'Rādha' which is taken as equivalent to Rādhā.' Now the word Sāranga is also used in the following other meanings:- (1) woman, (2) bee (Sāranga-Barani means 'black like bee'), (3) face, (4) moon, (5) deer (Sāranga-Suta means eyes resembling those of a young fawn), (6) beauty, (7) loving or amorous.

The poet has made overt references to the inabilities of the eyes that are lost in the charms of Kṛṣṇa. There are mysterious suggestions copiously available in several of his Kūṭa songs as in:-

स्याम रंग नैना रांचे री ।
सारंगरिपु तैं निकसि निलज भए नव परगटह्वै नाचैरी ।। [1]

(My eyes are coloured in the love of Kṛṣṇa. Having come out of the veil (Sāranga-ripu) they have shed away all their shame and are now dancing openly). A similar idea is expressed in the following lines also:-

लोचन लालची भए री ।
सारंगरिपु कै घटत न रोकैं हरि सरूप गिधए री ।।
काजर कुलुफ मेलि मैं राखे पलक कपाट दए री ।
मिलि मन दूत पैजकरि निकसे बहुरि स्याम पै दौरि गए री ।
ह्वै स्वाधीन पंच तैं न्यारे कुल लज्जा न नए री ।
सूरदास प्रभु हरि सुन्दर रस अटके मानौं उरवं छरी ।। [2]

(My eyes have become very greedy. Although I check them forcibly under my veil, yet they are attached to the beauty of Kṛṣṇa. I shut them under the lock of collyrium within the doors of my eyelids, yet they have made alliance with my mind and gone out avowedly to meet Kṛṣṇa. They are fully under the control of Kṛṣṇa and have forsaken their other companions (i.e., the other senses) and have no care at all for their family honour). A beautiful description of the eyes is given in the following verse also:-

1. Pada 53.

2. Pada 52.

लोचन लालच तैं न टरैं ।
हरि सारंग सौं सारंग गीधे दधिसुत काज जरे ।।
ज्यौं मधुकर बस परे केतकी नहिं छुवां तैं निकरे ।
ज्यौं लोभी लोभहिं नहिं छांडत यह अति उमंग भरे ।।
सनमुख रहत सहत दुख दारुन मृग ज्यौं नाहिं डरे ।
वै घोखैं यह जानत हैं सब हित चित स्वदा करे ।।
ज्यौं पतंग फिरि परत प्रेमबस जीवन सुरभि परे ।
जैसें मीन अहार लोभ तैं लीलत फरी गरे ।।
ऐसेहि लुबध भए हरि छबि पर जीवत रहत घिरे ।
सूर सुभट ज्यौं रन नहिं छांडत जब लौं धरनि गिरे।।[1]

(Rādhā says to her friend:- My eyes do not get rid of greed. They are attached to Kṛṣṇa's beauty as a deer to music. They are always burning for the moon (i.e., anxious for the sight of Kṛṣṇa's face). Just as a bee fallen on a Ketakī flower cannot get out of it and a greedy person does not give up his greed, similarly they are filled with joy for Kṛṣṇa's beauty. Just as a deer stands before a fowler and suffers great trouble though it knows well the deception played on it; just as a moth falls in love again and again with the burning lamp and loses its life in its flame and a fish is caught in the hook for the sake of bait, so these eyes of mine are greedy for the beauty of Kṛṣṇa and do not leave it in the same way as a warrior does not leave the battle-field until he falls to the ground).

<u>Surati (The Dalliance of Rādhā and Kṛṣṇa)</u>

The association of Rādhā and Kṛṣṇa presents sweet pictures of their amour both in their union and separation. The pair is exhibited as characters full of expression and given to various susceptibilities. Their movements afford room for countless pen-pictures of lovely scenes of human life where intimate conversation, sports, love-quarrels, righteous indignation and fruitful coaxing form the order of the day. The most significant is the following song which portrays one of the sweet situations in the career of Rādhā and Kṛṣṇa:-

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1. Pada 51.

देखौ सोभा सिन्धु समात ।
स्यामा स्याम सकल निसि रस बस जागे होत प्रभात ।।
लैपाहन सुत कर सनमुख दै निरखि निरखि मुसकात ।
अचरज सुभग वेद जल जातक कनक नीलमनि गात ।।
उदित जराउ पंचतिय रवि ससि किरनि तहाँ डुडुरात ।
चंचल खग वसु अष्ट कंजदल सोभा बरनि न जात ।।
चारि कीर पै पारस विद्रुम आनि अलीगन खात ।
सुख की रासि जुगल मुख ऊपर सूरदास बलि जात ।। 1

(Behold! we are merged in the ocean of beauty. Rādhā and Kṛṣṇa passed the whole night in dalliance and are now awake at the break of dawn. They are holding before them a mirror in their hands and smiling while seeing their faces into it. There are seen four beautiful moons (two moon-like faces of Rādhā and Kṛṣṇa and their two images in the mirror) and four gold and sapphire bodies (the blue body of Kṛṣṇa shining like sapphire and the bright body of Rādhā shining like gold and their two images). There are eight jewelled ornaments (the two earrings of Rādhā and two ear-ornaments of Kṛṣṇa and their images) which outshine even the rays of the sun and the moon. There are eight fragile birds (the four eyes of Rādhā and Kṛṣṇa and their four images) and eight lotuses (the two faces and two chins of Rādhā and Kṛṣṇa and their four images) of which the beauty cannot be described. There are four parrots (the two noses of Rādhā and Kṛṣṇa and their two images) over which there is a piece of magnet (representing her teeth) and a coral (i.e., the lips) which are eaten by a cluster of bees (either the unshevelled hair or the spots of collyrium). Sūradāsa says, 'We dedicate ourselves to this pair of beautiful faces--a mass of delight). Here the word 'Pāhanasuta'--product of stone means 'a mirror', Veda

1. Pada 57.

stands for four; 'Jala Jātaka' means 'the moon' (born of water); Kanaka, gold represents the golden body of Rādhā, and Nīlamani (sapphire) the blue body of Kṛṣṇa; 'Jaṛāu' stands for gem-studded ornaments and Khaga (birds) for eyes; Vasu, i.e., eight and Kañjadala (lotus leaves) represent the faces and chins; 'Kira' (parrot) stands for nose; 'Pārasa' (piece of magnet) for teeth, 'vidruma' (coral) for lips and 'aligana' (bees) for hair or collyrium.

In the following song the poet describes the bashfulness of Rādhā in her dalliance with Kṛṣṇa:-

सकुचि तन उदधि सुता मुसुकानी ।
रवि सारथी सहोदर तापति अंबर हेत लगानी ।।
सारंग पानि मूँदि मृगनैनी मनि मुख मोह समानी ।
चरन चापि महि अहि प्रगटायो देखत अति अकुलानी ।।
सूरदास तब कहा करै तिय लाजति ए मति ठानी ।
कंचुकि कसनि उघारि कठिन कुच स्याम अंक लपटानी ।।[1]

(The daughter of ocean, i.e., Rādhā who is considered as an incarnation of Lakṣmī, felt abashed and smiled. She felt shy when her garment was stripped off by Kṛṣṇa. With her lotus hands the fawn eyed one then shut her eyes and put the gem into her mouth. On this Kṛṣṇa (the incarnation of Viṣṇu) pressed the earth with his feet and made a snake appear there. Seeing the snake she was frightened and became helpless. Sūradāsa says, 'What could the poor woman do when her lord created such a situation?' She then removed the bodice from her hard breasts and embraced Kṛṣṇa. Here the expression 'Ravisārathī sahodar--tāpati' means Kṛṣṇa and is explained as follows:- 'Ravisārathī' the charioteer of the sun i.e., Aruṇa (Arora); his 'Sahodara (brother) is Garuḍa (eagle) and his master is Lord Viṣṇu, i.e., Kṛṣṇa. The rest is clear; Here are two more illustrations which present a picture of Rādhā and Kṛṣṇa

1. Pada 63.

in dalliance:-

राधा बसन स्याम तन चीन्हीं ।
सारंग बदन विलास विलोचन हरि सारंग जानि रत कीन्हीं ।।
सारंग बचन कहत सारंग सों सारंगरिपु दै राखति झीनी ।
सारंग पानि गहत रिपु सारंग कहा कहति लियौ छीनी ।।
सुधापान करि कै नीकी विधि राख्यौ दैस फिरि मुद्रा दिन्हीं ।
सूर सुदेस काहि रति नागर भुज आकरषि काम कर लीन्हीं ।। 1

(Then Krsna recognised the garment on Rādhā's body. That moon-faced one filled with passion in his eyes dallied with her--knowing that it was night and there was no fear from anybody). A friend of Rādhā relates the night incident to another friend saying, 'When Krsna with his lotus hands removed the covering from her face what could then she do? He enjoyed well the nectar (of Rādhā's lips) and embraced her tightly. Then he, so clever in love affairs, drew her near and took her in his left arm). Here too there is a pun on the word Saranga which is used in different meanings.

रसना जुगल रसनिधि बोल ।
कनक बेलि तमाल अरुझी सुभुज बंध अलोलि ।।
भृंग जूथ सुधा फिरनि मनु सघन आवत जात ।
सुरसरी पर तरनि तनया उमगि तट न समात ।।
कोकनद पर तरनि तांडव मीन खंजन संग।
कीर तिल जल सिखर मिलि जुग मनी संगमरंग ।।
जलद तैं तारा गिरत मनौं परत पैनिधि मांहि ।
जुग भुजंग प्रसन्न मुख ह्वै कनकघट लपटाहिं ।।
कनक संपुट कोकिला रव विवस ह्वै दै दान ।
विकच कंज अमारंगिन पै लसि करत मैपान ।।
कामिनी थिर घनघटा बर कबहुं ह्वै छवि भांति ।
कबहुं दिन उधोत कबहूं होता भासि कुहुराति ।।
सिंह मध्य सनार मनिगन सरस करि कै तीर ।
कमल मनु चिनु माल उलटै कहुक तीखन तीर ।।
हंस सारस सिखर पर चढ़ि करत नाना नाद ।
मकर निज पद निकट बिहरत मिलन अति आह्लाद।।
प्रेमहित करि कीर सागर भईं मनसा एक
स्याम मनि कै अंग चंदन कमी कै अभिषेक ।
सूरदास सखी सभा मिलि करति बुद्धि विचार ।
नैन सैना सखि रुचि मनों सुख की सैसार ।। 2

1. Pada 32.   2. Pada 48

(A friend of Rādhā describes to another friend the dalliance of Rādhā with Kṛṣṇa:- 'The girdles of both the lovers are jingling. A golden creeper (Rādhā) is entangled tightly round a Tamāla tree (Kṛṣṇa) and a swarm of bees (hair) is hovering over the moon-rays (face). It seems as if the Yamunā has come in full flood to meet the Gaṅgā but is not fully absorbed in it. On the lotus (face) are sporting the Suns (earrings) along with fish and Khañjana birds (i.e., the eyes). A parrot (nose) is united with a mark on a high peak (black mark on the cheek) presenting as if the confluence of the Gaṅgā and the Yamunā. The stars (pearls) are falling from the clouds (hair) into the ocean (near the navel) and a pair of serpents (arms of Kṛṣṇa) is twining about the golden pitchers (breasts of Rādhā). The golden pitchers (breasts) being persuaded by the sweet note of the cuckoo (sweet words of Kṛṣṇa) are offering themselves to him. The blooming lotuses (the faces of Rādhā and Kṛṣṇa) are drinking milk as if from the pomegranate (lips) i.e., both Rādhā and Kṛṣṇa are kissing each other. In this way sometimes the lightning (Rādhā) becomes calm and at another the cloud (Kṛṣṇa); then again there appears daylight (i.e., the brightness of Rādhā's ornaments) and then the dark fortnight (in the form of her hair). Near the bank of a lake (navel) there is heard the sound of jewels (girdle) in a lion (waist) and a lotus without stalk (i.e., the heart) seems pouring out some hot water (warm breath). A swan (the anklet of Rādhā) lying on the top of a branch (on the shoulder of Kṛṣṇa) is making noise and the dolphin (Kṛṣṇa's ear-rings) is moving joyfully near the feet of Rādhā. Out of love the mind of both has become one in the ocean of milk and the Sandal paste of Kṛṣṇa's body looks like nectar. Sūradāsa says that all the friends of Rādhā are meeting together and musing over it according to their own understanding. The beauty of that time appears like the world of a miser.)

Yugalarūpa (Presentation of Rādhā and Kṛṣṇa in pair)

While describing various scenes of mutual advances between Rādhā and Kṛṣṇa, Sūradāsa has very suitably employed the Kūṭa style even for drawing the portraits of the loving couple, for instance:-

देखि सखि चार चंद इकठौर ।
निरखति बैठि नितंबिनि पियसंग सार सुता की ओर ।।
दुवै ससि स्याम नवल घन सुन्दर दुवै कीन्हें विधि गोर ।
तिनकै मध्य चारि सुक राजत दुवै फल आठ चकोर ।।
ससि ससि संग प्रवाल कुंदकलि अरुझि रह्यौ मनमोर ।
सूरदास प्रभु अति रति नागर बलि बलि जुगल किसोर ।।[1]

(Behold my friend! There are four moons at one place. That beautiful woman (Rādhā) with her large hips and accompanied by her spouse (Kṛṣṇa) is looking in the mirror (Ārasī). There are two black moons of Kṛṣṇa (one real face and the other its reflection in the mirror) who is handsome like a fresh cloud and two other moons (Rādhā's face and its reflection) are made white by the creator. In the midst of the moons there are four parrots (two noses of Rādhā and Kṛṣṇa and their two images), two pearls (the ornament in Rādhā's nose and its image), and eight cakora birds (the four eyes of Rādhā and Kṛṣṇa and their four images). Each moon has a coral (lower lip) and a Kundabud (teeth) in which my mind is entangled. Sūradāsa says, 'that Lord Kṛṣṇa is very clever in love sports and I sacrifice myself on this pair). And --

देखी चारि कमल इक साथ ।
कमलहि कमल गहे लावति है कमल कमल ही मध्य समात ।।
सारंग पै सारंग खेलत है सारंग ही सौं हँसि हँसि जात ।
सारंग स्याम और हू सारंग सारंग सौं करै बात ।।
चारि सारंग राखि सारंग कौ सारंग गहि सारंग कौ जात ।
तौ लै राखि सारंग सारंग कौ सारंग लै, बाधौ या साथ ।।
जोह सारंग चतुरानन दुरलभ सोभ संभु मुनि ध्यात ।
देखत सूरदास सारंग कौ सारंग ऊपर बलि बलि जात ।।[2]

1. Pada 59.   2. Pada 20

(A friend says to another friend:- I have seen four lotuses all together (two breasts of Rādhikā and on them two hands of Kṛṣṇa). One lotus catches another lotus and thus it seems that a lotus is entering the other (Rādhā catches with her hand the hand of Kṛṣṇa and tries to remove it.) On a moon there plays another moon and their smile is also like the moon (Kṛṣṇa's face is leaning on that of Rādhā and both are smiling). The black lotus (the face of Kṛṣṇa) is talking to another (red) lotus (Rādhā's face) through a lotus (the eyes). Keep the pair of lovers (Rādhā-Kṛṣṇa) covered with cloth as long as night does not take away the moon (i.e., till the moon sets). In the meantime I will take the lamp in my hand and bring oil in it. This pair of lovers (Rādhā and Kṛṣṇa) is difficult for even the Brahman to get at and God Śiva also meditates upon it. Sūradāsa worships this Sāraṅga (Kṛṣṇa) and sacrifices himself at his lotus feet). There is a pun on the word Sāraṅga which is used in many different meanings here.

There are many other songs which delineate through such words as Kamala and Sāraṅga the various limbs of Kṛṣṇa's consort. Here is another portrait describing the union of the couple.

देखि सखि पांच कमल द्वै संभु ।
एक कमल ब्रज ऊपर राजत निरखत नैन अचंभु ।।
एक कमल प्यारी कर लीन्हैं कमल सुकोमल अंग ।
जुगल कमल मुख कमल बिचारत प्रीति न कबहूं भंग ।।
षट जु कमल मुख सनमुख चितवत बहुबिधि रंग तरंग ।
तिन मैं तीन सौम्यबंसी बस तीन तीन सुख सीमा अंग ।।
तेई कमल सनकादिक दुरलभ जिनतैं निकसी गंग ।
तेई कमल सूर नित चितवत मीठ निरंतर संग ।। [1]

Here Kṛṣṇa has put his head on Rādhikā's breasts and a friend relates this incident to another friend:-

1. Pada 58.

'Behold my friend! the five lotuses and two Śivas at one place-- (the two breasts are like the two Śivas and near it are the two lotus-like hands, two eyes and one face of Kṛṣṇa). One lotus (Rādhā's hand) shines forth above this collection (of lotuses) seeing which the eyes are struck with wonder. The beloved Rādhā is holding with one lotus (her hand) the hand of Kṛṣṇa and all her body is tender like a lotus. The product of lotus (i.e., Brahman) is glancing at this pair of lotuses (Rādhā and Kṛṣṇa) and his affection never diminishes. Six lotuses (Rādhā's face and two eyes and Kṛṣṇa's face and two eyes) are seen before us and they are displaying joy in many ways. There are three moons (Rādhā's face and her image and Kṛṣṇa's face) accompanied by a flute (representing a braid of hair here) and three parrots (Rādhā's nose, its image and Kṛṣṇa's nose). The lotuses (Kṛṣṇa's feet) which are difficult even for the sages Sanaka, Sanandana etc., to get and from which has come out the Ganges, Sūradāsa sees every day with great devotion). In the portrait painted in the following verse Rādhā is leaning on Kṛṣṇa's chest:-

हरि उर मोहिनी बेलि लसी ।
तापर उरग ग्रसित तव सोभित पूरन अंस ससी ॥
चाँपति कर भुजदंड रेख गुन अंतर बीच कसी ।
कनक कलस मधु पान मनौ कर भुज निज उलटि धसी ॥
तापर सुन्दर अँचर झाँपी अंकित दंत लसी ।
सूर दास प्रभु तुमहिं मिलत जनु बाढ़िम बिकसि हँसी ॥

1

(On the chest of Kṛṣṇa there shines a beautiful creeper i.e., Rādhā. There a serpent (Rādhā's braid looking like Rāhu) has devoured the full moon (covered Kṛṣṇa's face). The hands of Kṛṣṇa have pressed the golden pitchers (Rādhā's breasts) which are tied tightly with the strings (of the bodice) and after taking the juice (i.e., enjoying well) they have now turned up. Thereupon Rādhā covered this pressed part with

1. Pada 21.

her garment. Sūradāsa says that Rādhā is smiling after meeting her spouse Kṛṣṇa. It seems as if the seeds of pomegranates (Rādhā's teeth) have bloomed forth).

So far as the love sports of Rādhā and Kṛṣṇa are concerned Sūradāsa has presented in his heroine Rādhā a dexter-belle who is full of eagerness and is an ardent beloved. She also evinces her shrewdness in inviting through her friends her associate Kṛṣṇa with whom also she has a knack of concealing her lewdness. Rādhā does not allow her friends to share in her revelries but when she happens to describe her engagements of the day her expressions betray the secrets of her bosom. While narrating one of her experiences Rādhā could not help saying that once Kṛṣṇa attempted to strip off her accoutrement and she resisted; Kṛṣṇa then pressed the ground with great force and there sparkled out a lustre from the thousand hoods of Śeṣanāga. I was alarmed and so I stuck to his neck:-

स्याम रति अंत करी रस कीन्हौ ।
कहत पुनि पुनि कहा अंग अंबर सकुच मैं रही सकुचि गहि आपु लीन्हौ।
कियो तब मैं कहा लरी सारंग सौं सारंगधर धरनि तब चरन चापी ।
सेष सहसौं फननि मनिन की ज्योति चलि त्रास तैं कंठ लपटाइ कांपी ।
रही उनकी टेक चली मेरी कहा धरनि गिरिराज भुज सबल धारी ।
सूर प्रभु सौं सखी सुनहु गुन रैनि के वे पुरुष मैं कहा कहौं नारी ।।
1

(Once Kṛṣṇa played this wonder in the course of our dalliance. He said to me again and again 'Why do you put on cloth so close on your body?' I felt abashed but he caught hold of me. I then struggled with the Sāraṅga (my spouse Kṛṣṇa) and thereupon Kṛṣṇa (the wielder of Sāraṅga-conch) pressed the earth with his feet. Then there sparkled out great lustre from the gems on the thousand hoods of Śeṣanāga and I was much alarmed and stuck to his neck with tremor.

1. Pada 64.

Thus he had his own wish fulfilled and I was quite helpless for he holds on his arms the whole earth and the mountain (i.e., he is very powerful). Sūradāsa says that Rādhā says to her friends;- 'Hear my friends' these night sports. After all he is a man and I a woman, so what could I do?).

Māna and Mānuhara (Rādhā's indignation and Kṛṣṇa's Supplication)

Perverseness of Rādhā enhances the charm of her meetings with Kṛṣṇa in solitude. Many a time Rādhā becomes cross with Kṛṣṇa and assumes airs perhaps due to the consciousness of her beauty and attractiveness. In such moments Kṛṣṇa makes persuasive supplications and Rādhā's vanity shakes away. Once when her sense of vanity has thus faded, Rādhā of her own accord becomes eager to be in closest intimacy possible with Kṛṣṇa and is carried away by the stream of irresistible affection. This situation restores mutual love between the hero and the heroine. In order to give a vivid picture of these delicate situations Sūradāsa has dwelt at length upon the actions and sports of Rādhā when in this state of tense emotion. Kṛṣṇa is essentially a polygamist hero and Rādhā gets several opportunities of detecting such delinquencies in him. Naturally Rādhā is upset due to her acute sense of womanly jealousy. Kṛṣṇa in his own turn tries hard to convince her of his faithfulness. But Rādhā has no confidence in him; then persuasions, submissions, solicitations and vows of fidelity fail to bring round Rādhā; Kṛṣṇa is confounded and is in the grip of peculiar perplexities. Here Sūradāsa finds ample scope for portraying the pangs of separation and mental restlessness of Kṛṣṇa. When personal endeavours fail, Kṛṣṇa has to seek the aid of clever emissaries and Sūra's masterly pen succeeds in presenting mediating attempts of their common friends, in the course of which the obstinacy of Rādhā and afflictions of Kṛṣṇa are tastefully described. Ultimately the attempts of these agents to restore the union

between Rādhā and Kṛṣṇa bear fruit. They meet in a tryst and a very interesting description follows which displays the practical tactics of Kṛṣṇa and his amatory resourcefulness. The intensity of feelings arising from the sustained union after a gap due to a brief period of reserve could hardly be brought out except through the mysterious diction of Sūradāsa's Kūṭa poems. Even the delicacy of presenting different vicissitudes of perverseness is successfully handled by Sūradāsa in these songs. For instance here is a song which portrays the plurality of situations. In the earlier stages of Rādhā's love for Kṛṣṇa, Rādhā hears from her friends the high tributes paid to her fascinating charms and she is filled with pride, and she begins to feel that she holds sway over Kṛṣṇa and nurses an attitude of reserve in her mind. But when Kṛṣṇa pays a visit to her and she does not respond to his advances, he goes back and she has to reproach herself for her own vanity and becomes uneasy. She condescends to send for Kṛṣṇa and then her conceit evaporates:-

जिनि हठि करहु सारंग नैनी ।
सारंग ससि सारंग पर सारंग ता सारंग पर सारंग बैनी ।।
सारंग रसन बसन गुन सारंग सारंग सुत ढिग निरखि निपैनी ।
सारंग कहौ सु कौन विचारी सारंग पति सारंग रवि सैनी ।।
सारंग सदनहि लै सु बसन गए धर्यौं न मानति भइ गत रैनी ।
सूरदास प्रभु सुमन्त बांधे बंधकरिपु तारिपु सुत दैनी ।।[1]

(O Fawn eyed one! do not be so obstinate. On your lotus-like feet there are moon-like nails. Your gait is like that of an elephant and on your waist (also resembling a lion) there is a lake in the form of your navel. Above this lake there sits a cuckoo (your sweet tongue). Your voice is like ambrosia and your teeth possess the lustre of lightning while your lotus-like eyes have sharp glances. Why do you not pay heed to your friend's words? Kṛṣṇa has spread a bed adorned with

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1. Pada 83.

lotuses and night has almost taken away the moon to the western quarter (i.e., the night has passed and it is almost dawn); even then you do not submit. Sūradāsa says that the friend of Rādhā tells her, 'O Rādhā, a source of delight to cupid! Kṛṣṇa is eagerly waiting for you'. The word Śaśi (moon) in the second line stands for nails and the expression 'Andhaka ripu tāripu' means 'Kāma' i.e., cupid 'Andhakaripu' -- the enemy of the Andhaka demon, i.e., God Śiva and his enemy, i.e., Kāma.

How beautiful is the hallucination of Rādhā when she feigns the presence of another woman in the transparent surface of Kṛṣṇa's heart which is in fact a reflection of herself. Her anger at the occasion when described by Sūradāsa is a marvellous piece of poetry. At times Rādhā smiles when she finds Kṛṣṇa with marks of contacts and then she coquettishly looks askance at him, knits brows at him and finally fies upon him. On such occasions it is either through agents or through personal efforts that Kṛṣṇa succeeds in softening Rādhā's perverseness. A few instances of coaxing of Kṛṣṇa and Rādhā's stiffness are given in the following songs:-

देखत तैं कत मान छिडायौ ।
भूसुत सहुनाथ हित पितु त्रिय प्रियसिय बचन छिडायौ ॥
नागसुतापति पितु अरि धाधा नाम सुबदन छपायौ ।
सूरसुता अरिबंधु तात अरि भूषन बचन सुनायौ ॥
सुरभी तनजा सुतसुत की अनुमाता सलफ बढ़ायौ ।
सूर स्याम जब परयौ पाइँ तर तब किन कंठलगायौ ॥
1

(Rādhā's friends says to her:- 'Why did you tighten your anger at his sight? Did you strengthen your Brahmajñāna (spiritual knowledge) in your heart or did you show aversion or crookedness of your heart? When you hid your moon-like face from him, your anger surpassed even that of the sage Durvāsā and now you are afflicted like a fish. Why did

1. S.L. 19.

you not embrace him when he fell at your feet?). Here the expression 'Bhūsuta satrunātha hitapitutriya priya' can be interpreted in three ways giving three different meanings. (1) Brahmajñāna (spiritual knowledge), 2 Vairāgya (indifference or renunciation) and 3 Vakratā (crookedness of heart). (1) Bhūsuta--born of earth i.e., a tree; its Satru (enemy) i.e., an axe; its master (Nātha) i.e., Paraśurāma (whose weapon was an axe); his well-wisher (hita) i.e., God Śiva; his father, i.e., Brahman; his Triya (wife) i.e., the goddess Sarasvatī and her Priya (dear object) i.e., Brahmajñāna. (2) Bhūsuta i.e., Maṅgala or Mars (the son of earth); his enemy i.e., Budha or Mercury -- (in astrology Budha is regarded as an enemy of Maṅgala); his master i.e., Sūrya -- the sun; his friend i.e., Candramā - the moon; his father i.e., the sage Atri; his wife i.e., Anusūya and her dear object was Vairāgya - i.e., renunciation.

(3) Up to Candramā as in No. 2 and then the father of the moon i.e., the ocean (Samudra), its wife i.e., a river (Nadī) and its Priya (liking) is a crooked course; hence crookedness. The expression 'Nāga Sutāpatipituariādho' means 'Candra' i.e., the moon-- 'Nāgasutā' i.e., Sulocanā (the daughter of Nāga); her 'pati' (husband) i.e., Meghanāda; his father i.e., Rāvaṇa and his 'ari' (enemy) i.e., Rāmacandra. The latter half of Rama Candra is Candra which means the moon. The expression 'Sūrasutā ari band-hutāta ari bhūṣaṇa' means 'anger' -- 'Sūrasutā' i.e. Yamunā (the daughter of the Sun); her enemy i.e., Balabhadra; his Bandhu (brother) i.e., Kṛṣṇa; his 'tāta' (son) i.e., Pradyumna; his 'ari' (enemy) i.e., Durvāsā and his 'Bhūṣaṇa' (ornament) i.e., 'Krodha' (anger). 'Surabhī tamaja Suta Suta kī Janu mātā' means a fish:- 'Surabhī i.e., a cow (Gau). With the addition of the word 'tama' to Gau it becomes Gautama the name of a sage. His

'jā' (daughter) i.e., Añjanī; her Suta (son) i.e., Hanumān, his son i.e., Makaradhvaja and his mother i.e., Mīna(fish). In the following verse Rādhā's friends ask her to remove her indignation:-

राधे हरिरिपु क्यों न छिपावति ।
मेरु सुता पति ताकैं पति सुत ताकों क्यों न मनावति ।।
हरि वाहन ता वाहन उपमा सो तैं धरै छिढावति ।
नव अरु सात बीस तोहि सोभित काहै गहरु लगावति ।।
सारंग वचन कह्यौ हरि हरि सौं सारंग वचन न भावति ।
सूरदास प्रभु दरस बिना तुव लोचन नीर बहावति ।।[1]

(Why don't you remove your anger and show inclination for passion? You have assumed firmness like the earth and the sixteen ornaments on your body appear to you like poison. Why are you delaying? You speak harsh words (piercing as an arrow) to Kṛṣṇa and do not like sweet words (like nectar). Sūradāsa says that the friend says to Rādhā that Kṛṣṇa is shedding tears because of not seeing you).

Here the expression 'Haripu' means 'anger' -- 'Hari' means the Sun and his enemy i.e., darkness represents anger. 'Merusutāpati etc.' means 'Kāma' i.e. passion -- 'Merusutā' --Daughter of mountain i.e., the Goddess Pārvatī; her lord (pati) i.e., God Śiva; his master (pati) i.e., God Viṣṇu and his Suta (Son) i.e., Pradyuma who was supposed to be the incarnation of Kāma (cupid); hence it stands for passion here. 'Hari Vāhanatā Vāhana Upamā' means 'firmness' (acalatā). 'Hari Vāhana' the support of monkey i.e., a tree; its support; i.e., the earth which according to Indian mythology is supposed to be acalā (immovable or firm) and hence the meaning of firmness. There seems to be an apparent contradiction in 'Nava aru Sāta bīsa' (nine

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1. Pada 70.

and seven making twenty) but it is interpreted as 'Nava arusāta' (Nine and seven i.e., 16 representing the sixteen kinds of decorations) and 'Bīsa' is equal to 'Viṣa' meaning 'poison'. The word Sāraṅga used twice gives the sense of an arrow (hence piercing or harsh) and nectar (i.e., sweet). A similar idea is expressed in the following two songs also:-

राधे हरिरिपु क्यों न दुरावति ।
सैलसुता पति तासु सुतापति तासौं सुतहि मनावति ।।
हरि वाहन सोभा यह ताकी कैसैं धरे सुहावति ।
दुवै भरु चारि छही दै बीते कहि क्यों भरु लवावति ।।
नव भरु सात ए सु तईं सोभित तैं तू कहि क्यों दुरावति ।
सूरदास प्रभु तुम्हरे मिलन कौं श्री रंग रंग भरि आवति ।। 1

(Why don't you remove your anger O Rādhā! You always think of separation and keep the veil on your face. Twelve hours have passed still you are making delay. Why do you conceal your limbs which look so beautiful with ornaments? Sūradāsa says that the friend says to Rādhā! Kṛṣṇa is coming filled with love to meet you).

राधे हरिरिपु क्यों न दुरावति ।
सारंगसुत वाहन की सोभा सारंग सुत न बनावति ।।
सैलसुतापति ताके सुतपति ताके सुतहिं मनावति
हरि वाहन के मीत तासु पति तापति तोहिं बुलावति ।।
राकापति नहिं कियौ उदौ सुनि या समयै नहि आवति ।
विविध विलास आनंद रसिक सुख सूर स्याम तेरे गुन गावति ।। 2

1. Pada 71.

2. Pada 72.

(O Rādhā! Why don't you remove your anger? You do not put collyrium in your eyes and are sitting so sad. Kṛṣṇa is calling you. Listen! the moon has not yet risen and so Kṛṣṇa is not coming here just now. Sūradāsa says that the friend says to Rādhā, 'Kṛṣṇa, the repository of joy, happiness and many amusements always sings your praise. So please be ready to meet him).

Here is another song describing Rādhā's anger:-

जिन करि जलज पर जलजात ।
धातु पति चारू तुम्हारी सकललोक सिहात ।।
रस पयोधि निधान सौं कुरुराज छाँडि सुभाय ।
सूर सुत सुनि सिख सखी रवि इंदु सैस बसाय ।।
सात अष्ट है चरन जाके कितहिं है दुखदेत ।
क्यौं न गिरिजा नाथ अरितिय मनि सुख सब लेत ।।
लाल संग मराल भोजन माल करि ही दूर ।
सूर श्री मनमोहिनी भजि भोग भामिनि भूर ।। [1]

(Don't place your lotus-like face on your lotus-like hand thus indicating sadness. Your good fortune is praised by the whole world. Give up your arrogance towards Kṛṣṇa. My friend! lend your ear to my advice. Decorate yourself with sixteen ornaments and thus be ready. Why do you cause distress to him at whose feet lies the goddess Lakṣmī (or the sixty eight sacred places)? Why don't you accept to enjoy with Kṛṣṇa and thus be happy? Remove your pearlnecklace when you meet your spouse (in order to have a tight embrace). Sūradāsa says that the friend says to Rādhā, 'In this way O my friend! enjoy all worldly pleasures in plenty'). Here the word 'Jalaja' and 'Jalajāta' both mean 'lotus' and refer to the hand and face of Rādhā. 'Dhātupati' means 'Suvarṇa' (gold) which is melted with Suhāgā (Borax) and

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1. Pada 128.

so from Dhātupati Cāhaka' (Suhāgā) is taken the sense of 'Suhāga' i.e. good fortune of a woman. 'Rasa Payodhinidhāna'-- the treasure of the ocean of love-- refers to Kṛṣṇa. 'Kurupati Subhāva' means vanity or arrogance (the nature of Duryodhana, the lord of the Kurus). 'Sūra-Suta' means 'Karṇa' i.e., ear. Ravi stands for twelve ornaments and 'Indu-Śeṣa', for four digits of the moon thus making the total of 16. The word 'Sāta' represents the goddess Lakṣmī (as the seventh of the sixty eras is Śrīmukha). The expression 'Girjā-nātha' is God Śiva (the Lord of Parvati); his enemy is Kāmadeva (cupid) and his wife is called Rati. The expression 'Marāla Bhojana Māla' means 'pearl necklace' (lit., the necklace made of the food of Swans).

In the following song the heroine (Rādhā) speaks of the debasing act of her spouse (Kṛṣṇa), who has had his connection with another woman and she thus expresses her anger before her friend, passing it on indirectly to Kṛṣṇa.

सजनी तोकों सब समुफावै ।
जाकों लाज तनक ना तन मैं मन मैं सो न सकावै ।।
सुन्न तीन पाछिल सुध ताको प्रथम आपनी छांड़ै ।
भूपर समर आदि ती सांई सुनत करत तन पीडै ।।
दानव प्रिया सैर चालीसो सुरभी रस गुड सींचो ।
तजत न स्वाद आपने तनको जो विधि दीन्ही नीचो ।।
कैक उक्ति तहं दुमिल समज कै का समुफावत नीठो ।
मिसरी सूर न भावत घर की चोरी को गुडमीठो ।। 1

(My friend! how should I explain everything to you? He, who has no modesty at all, has no consideration for anything. This man leaves his own consort and begins to love another woman the very moment he hears her name. If the Nīma

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1. S.L. 90.

tree is watered even with ghee and sugar it cannot give up its taste. It is a clever expression which you cannot understand well. Sūradāsa says, that Rādhā says, 'My friend! he who is fond of the stolen raw sugar cannot like refined sugar offered to him.) Here the expression 'Sunna tina etc.' means 'Tiyā' i.e., a woman-- 'Sunna Tīna' means 'Tīsa' (i.e., 30) and 'Pāchila Sudha' (old memory) means 'Yāda'. Then taking the first syllables of the two words 'Tīsa' and 'Yāda' we get the word 'Tiyā'. 'Bhūdhara Samara Ādi tī' means 'Para-Tiyā' 'another's wife':- Bhūdhara i.e., a mountain has its synonym 'Parvata' and 'Samara' (battle) has its synonym 'Raṇa'. Then taking the first syllables of the two words we get 'Para' and adding to it, the word 'Tiya' it becomes 'Paratiyā'. 'Dānava Priyā' (beloved of the demon Kumbha Karṇa) i.e., 'Nīṃda' (sleep) and 'Sera Cālīso' means 'Mana' (a maund); then the first syllable of each of these two words combined together form the word 'Nīma' meaning (a kind of tree with bitter fruits). 'Surabhīrasa' means, 'milk' or milk product i.e., Ghee; 'Dumila Samaja' means a Kūṭa (oblique expression).

Virahāsakti (Love in Separation)

The largest number of Kūṭa songs of Sūradāsa refer to the conditions of the separated couple. In fact the acuteness felt in the course of separation is the foremost feature of devotion towards Kāntāsakti (the lady-love). Even a truthful state of a devotee is best brought out only in his lamentations during separation. Separation is the touchstone to test the perfection of love; in fact when once love has stood the test of separation, the latter helps to intensify affection in the heart of the beloved. The intensity of the feelings so generated is the fountain-head of ecstatic joy. It is for this reason that in all devotional poetry a depth of attachment assessed through the measure of separation plays a prominent role in

sentimental development. The ancillary feelings of eagerness, anxiety, alacrity, reproach and zeal form the subject of the songs dealing with the situations in separation. Here is a song in which the love-lorn Rādhā inscribes on the ground a portrait of Kṛṣṇa with her nails and loses herself in her imaginary association with Kṛṣṇa. The Kūṭa style of Sūradāsa reflects this mental attitude of Rādhā.

सोचति राधा लिखति नखन सौं बचन कहत कंठ जल तास ।
छिति पर कमल कमल पर कदली पंकज कियो प्रकास ।।
ता पर अलि सारंग प्रति सारंग रिपु है कीन्हो वास ।
तहं अरिपंथ पिता जुग उदित बारिज बिबिरंग भयो अकास ।।
सारंग सुख तैं परत अंबुढरि मनु सिव पूजति तपति बिनास ।
सूर दास प्रभु हरि बिरहा रिपु दारुन अंग दिखावत वास ।।[1]

(The friend of Rādhā says to Kṛṣṇa-- 'Rādhā is in a trance. She writes on the ground with her nails; her throat is choked and so she is unable to speak. Her lotus-like feet rest on the ground; above them are her thighs resembling a pair of plantain trees and over them there bloom forth two lotuses in the form of her breasts. On the breasts are bees (nipples) and then there is a pigeon (her neck) on which there rests a Sun flower (her lips). Above the lips are hair possessing the colour of the Yamunā and then there are two suns (i.e., the ear-ornaments). The lotuses or pigeons (i.e., the cheeks) also shine there. From her lotus eyes are falling tears over her breasts as if she is worshipping God Śiva to remove her pangs. Sūradāsa says that the friend says to Kṛṣṇa, 'O Kṛṣṇa the destroyer of her separation! her very residence is burning her limbs. So you meet her soon'. Here the various limbs of Rādhā are

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1. Pada 95.

described through the standards of comparison. The expression 'Aripanth' - enemy of the path - means the Yamunā whose colour suggests the hair of Rādhā and 'Pitā Juga' means the two ear-rings (Pitā stands for the father of Yamunā i.e., the sun).

There is a touching description of Rādhā's afflicted heart in the following song which describes the appointment of Rādhā with Kṛṣṇa in a pleasure grove. Rādhā has reached there at the appointed hour but Kṛṣṇa fails to do so. She is eagerly awaiting his arrival. Her heart is throbbing but she is helpless. In this bewildered state she looks at herself, her decorations and ornaments; sets right her displaced garment and heaves heavy sighs. Her friend describes this situation of Rādhā as:-

आज अकेली कुंज भवन में बैठी बाल बिसूरति ।
तरुरिपु पति सुत की सुच सांची जानि सांवरी सूरति ।।
दरभूषन छिन छिन उठाइ दै नीलन हरि घर हेरत ।
तनु अनुगामी मनि में भै कै भीतर सुरुचि सकेरत ।।
ताहि ताहि सम करि करि प्यारी भूषन आन न मानै ।
सूरदास है जानि सुलोचन सुन्दर सुरुच बखानै ।।
1

(Today Rādhā, sitting alone in the bower is weeping. She considers her breasts as the real form of cupid and looks at them at every moment removing the cover from them. Then she sees their reflection in the wall made of jewels. She compares her breast with it alone and cannot think of any other parallel to it. Sūradāsa says, 'every one praises a girl of beautiful eyes when she attains the prime of her youth'. Here the expression 'Taru ripu pati suta' means 'Kāma' (cupid) -- Taru ripu - enemy of trees i.e., a river means the Yamunā; her lord is Kṛṣṇa and his son was

1. S.L. 3.

Pradyumna the incarnation of cupid. Darabhūṣana, means 'cloth' i.e., a covering. 'Harighara' means 'breasts' -- 'Hari' means the moon; his abode is in the clouds known 'Payodhara' and the word 'Payodhara' also means 'breasts'. 'Tanu-anugāmī' (follower of the body) means (chāyā) reflection and 'Bhai' i.e., Bhiti means 'a wall'.

Thereupon Rādhā scorns her own beauty and hates her own wretched youth. She feels it is easy to love but not easy to be relieved of it. Her body is turned into a volcano and all the refrigerating materials turn into caustics. The result is that the disappointed woman has no charm for anything in this world and remorse rules her mind.

सजनी जो तन वृथा गँवायो ।
नँदनंदन ब्रजराज कुँवर सौं नाहक नेह लगायो ।।
दधिसुत धर रिपु सतै सिलीमुख सुख सब अंग नसायो ।
सिवसुत बाहन रिपु भख सुतसुत सब तन तापतचायो ।।
घर आँगन दिसि विदिस सूरजा तट वै मूरति देखी ।
सूरज प्रभु तैं कियो चाहियत है निरवैद विसेखी ।। [1]

(Friend! I have wasted in vain this body of mine as I made love with Kṛṣṇa for no gain. I offered the arrows of cupid and lost all physical happiness. The moon burnt the whole of my body. I see in the house, the courtyard, at the Yamunā and in every nook and corner the same form of Kṛṣṇa. Sūradāsa says that Rādhā says, 'Now I want complete indifference from him'. The expression 'Dadhisuta dhara ripu', means Cupid -- Dadhisuta i.e., the moon; its bearer is God Śiva and his enemy is Kāma. 'Śiva suta Vāhana etc.', means the moon----- Śiva Suta, i.e. the god Gaṇeśa; his vehicle is a rat, its enemy is cat; its food is

1. S.L. 46.

milk; its product is curd (dadhi) and its product (i.e., the product of Udadhi--the ocean) is Candramā.

Rādhā's uneasiness to meet her lover is further brought forth thus:-

मिलवहु पारथमित्रहिं आनि ।
जलज सुत कै सुत की रुचि कर भई मनसा हानि ।।
दधिसुता सुत अवलि ऊपर इंद्र आयुध जानि ।
गिरिसुता पत तिलक करषत हनत सायक तानि ।।
पिनाकी सुत तासु बाहन भख सुभख विष सानि ।
साखामृग रिपु बसन मलयज हितहुतासन बान ।
धरम सुत कै अरि सुभाउ हित जात धरि सिर पानि ।
सूरदास विचित्र विरहिन सुक मन मन मानि ।।

1

(Rādhā says to her friend, 'Bring Kṛṣṇa (the friend of Arjuna) here and unite me with him. I quarelled with my beloved and so I have suffered to fulfil my desire. The pearl necklace on my body is like the thunderbolt (Indra's weapon) and the moon (the head ornament of God Śiva) is killing me by drawing his arrows (rays). The cool breeze appears to me as a mass of poison, the garment (on my body) causes itching and the Sandal paste is to me like a burning arrow. Out of arrogance I destroyed all my happiness and now I repent for my mistake). Here the words 'Jalaja suta ke suta kī ruci' means 'quarrel' -- 'Jalaja Suta' is Brahman; his Suta (son) is Nārada and his Ruci (fondness) is (quarrel). 'Dadhisuta Suta avalī' means pearl necklace:- 'dadhisuta' product of ocean i.e., an oyster, its product is pearl and 'avalī' means a wreath . 'Giri suta pati Tilaka' obviously means 'the moon'; Pinaki Suta-Tasu etc. means 'air' (breeze); Pinākisuta is Gaṇeśa; his Vāhana (vehicle) is rat; its eater is serpent and its food is air. 'Sākhā mṛga ripu' means itching. 'Sākhā-mṛga' means a monkey and his enemy is itching. 'Dharama Suta ke ari-Subhāva' means 'arrogance' -- 'Dharama suta' i.e.,

1. Pada 42.

Yudhiṣṭhira; his enemy was Duryodhana and his nature was arrogance (Abhimāna). The same idea is expressed in the song:-

'Sāraṅga Saraṅga dharahi Milāvahu' etc.

In her advanced state of bewilderment she does not spare even the moon and reprimands him for heating her like fire. There are several songs of this import as is found in:-

हरकौ तिलक हरबिनु दहत ।
कहियत है उडुराज अमृतमय तजि सुभाउ मोहि बहनि बहत ।।
रथरथ थकित भयौ सु पच्छिमदिसि राहु ग्रसित यौं मोहि गहत ।
छपी न छीन होति सुनि सजनी भूमि भवनरिपु कहां बसत ।।
सीतल सिंधु जनम जा कैरो तरनि तेज होइ कब धौं चहत ।
सूरदास प्रभु तुम्हरे मिलन बिनु प्रान तजति ये नाहिं सहत ।।
1

(The ornament of Śiva, i.e., the moon is burning me without Kṛṣṇa. People say that this lord of the stars is made of nectar but to me it seems that he has left his real nature and is now putting on fire. His chariot has somewhere stuck in the west so he is devouring me as Rāhu devours him. Even the night does not end, my friend! Where does Rāhu reside? The birth of this moon is from the cool ocean but when he does bear the lustre of the Sun, I do not know. Sūradāsa says that Rādhā says, 'O Kṛṣṇa without your meeting my life is forsaking me as it cannot bear this moon'. Here the word 'Bhūmibhavana-ripu' means 'Rāhu'. The rest is clear. Here is another song describing a similar idea.

हरि सुत पावक प्रगट भयौ री ।
मारुत सुत बंधु पितु प्रोहित ताप्रति पालन छांडि गयौरी ।।
हरसुत वाहन असन सनेही सो लागत अंग अनल भयौरी ।।
मृगमद स्वाद मोहि नहिं भावत दधिसुत भानु समाय भयौरी ।।
वारि जसुतपति क्रोध कियौ ससि मैंटि सकार दकार दयौरी ।
सूरदास बिनु सिंधु सुता पति कोपि समर कर चाप लयौरी ।।
2.

1. Pada 90 2. Pada 89

(The fire of god cupid has now come out and my life has almost forsaken me. The sandal paste burns me like fire, cool breeze does not seem agreeable to me and the moon has become just like the Sun. The creator has become angry with me that is why he has perhaps erased the syllable 'Sa' from the word 'Pâvasa' (rain) and put in its stead 'ka' thus making it Pāvaka (fire) for me. Sūradāsa says that Rādhā says, 'cupid has drawn his bow in anger towards me in the absence of my lord Kṛṣṇa). Here the word 'Harisuta' means 'Kāma' (cupid, the son of God Viṣṇu or Kṛṣṇa). 'Māruta Suta--Bandhu-pitu-prohita' means 'Jīva' i.e., life-----'Mārutasuta' is Bhīma (son of wind), his brother i.e., Arjuna, his father i.e., Indra and his 'Purohita' (Preceptor) is Vṛhaspati whose other name is 'Jīva' which also means 'life'. 'Harasuta-Vāhana-asana-Sanehī' means 'Sandal':- Harasuta is Gaṇeśa; his Vāhana (vehicle) is rat; its eater is serpent and its dear object is sandal (candana); 'Mṛga-mada' is 'Kastūrī' (musk) and its flavour is said here the cool breeze. 'Vārija-suta-pati' stands for 'Brahman' (the creator) and 'Sindhusutā-pati' (Lord of the daughter of ocean) means 'Kṛṣṇa'. Even the state of a beloved whose partner has proceeded

on sojourn is depicted in:-

सखी री कमलनयन परदेस ।
रितु के राज भए संप्रापत तातैं गए विदेस ।।
हरहित रिपु वाहन के भोजनपठर न देत संदेस ।
पांडौनाथ वेद कर पल्लव अलि पंकज रहै घेरो ।।
एक सै साठि चरन है जिनकौ सोहरि हम सौं फेरो ।
जननी स्वान बचन पसुभासा सारंग रिपु के स्वाद ।।
ई दुवै नाम मिलत मोहि दुरजन तातैं विरह विषाद ।
सुर गुरु अरि वाहन अरि तापति ता अरि रतन तापत ।
कनक पटन पति तासु अनुजहित सूर कजहुं नहिं आवत ।। [1]

(My friend! the lotus-eyed one i.e., Kṛṣṇa is in a distant place. He thought of going abroad and so he went away. He neither sends any letter nor message. The bee hovers round a lotus all the thirty days (not for any gain to the lotus but for his own interest). Kṛṣṇa has now turned his mind from us altogether. When my mother asks me to churn the curds, then her words appear to me like the barking of a dog. The words 'Mātā' (mother) and 'Dahī' (curds) both are very bad as they cause affliction of separation. Kāma (passion) is still burning me and I am not getting sleep even today). Here the words 'Ritu Ke rāja' signifies 'mind':- 'rituke Rāja'-- king of season i.e., the spring season (Vasanta)-- its first month is chaitra from which by analogy is taken the sense of 'Citta' i.e., mind. 'Harahitu Vāhan ke bhojana' means' 'patra' (a letter or message) 'Harahita' is the moon, his enemy is Rāhu, his vehicle is ram and his food is 'Bhojapatra' or simply 'Patra', The expression 'Pāṇḍaunātha etc.' means thirty days.-- 'Pāṇḍava 5, Nātha 11, Veda 4, Karapallava 10 and the total is 30. 'Eka sai sāṭhi' means 'mind':- One hundred and sixty quarters make a maund i.e., 'Mana' which also means mind. Then he to whose feet the mind is devoted is Lord Kṛṣṇa. 'Sārañga ripu ke Svāde', means curd--

1. Pada 122.

Sāraṅga ripu-- enemy of birds i.e., a cat and its food is curd. 'Suraguru ari Vāhana etc.' means 'Kāma (passion):- Suraguru' i.e., Vṛhaspati (the preceptor of the gods); his enemy is 'Śukra' (the preceptor of the demons); his vehicle is 'frog'; its enemy is serpent; its master is God Śiva and his enemy is Kāma. 'Kanaka paṭanapati etc.') means 'sleep':- 'Kanakapaṭana' golden town i.e., Laṅkā, its lord was Rāvaṇa; his younger brother was Kumbhakarṇa and his fondness was for sleep.

Śrī Kṛṣṇa has put to an acid test the firmness and unflinching devotion of the cowherdesses towards him. When they came out with flying colours through these ordeals he blessed them with the joys showered upon them in the form of his physical contacts. All the same this devotional affection was prompted by the naive tendencies of sensuousness, still it was not essentially sexual, as is borne out by the expressions of the Gopikās when bereft of Kṛṣṇa's company. Sūradāsa has dealt with this situation for even treating Kṛṣṇa as a divine incarnation. The peak of devotion is reached in the pangs suffered by a devotee during the state of his disunion and the highest bliss enjoyed by him in his union. In accordance with his natural course of feelings, Sūradāsa has assigned the most prominent place in his locus classicus, the Sūrasāgara a monumental work to the description in detail of the love of Gopikās for Kṛṣṇa ever selfless, unflinching and unbroken.

Treatment of the Elements of Poetry.

Besides the jovial scenes of Kṛṣṇa's happy life Sūra has given in his Kūṭa poems some striking specimens of figures of speech, varieties of heroines and different sentiments and emotions. Although the constituents of high class poetry are amply visible even in Sūrasāgara, the Sāhityalaharī is altogether an independent work which

tropically treats the rudiments of ancient poetics. In the Sūrasāgara the presentation of the poetic elements is incidental to the spontaneous flow of his treatment of the subject in hand, and there seems to be no trace of his conscious endeavour to present them there. The sports of Rādhā, her exquisite splendour, amour, perverseness, separation and lover's solicitations are some of the themes of ~~the~~ Sūrasāgara in which a description of the different attitudes and situations of the heroine could not be avoided; but the poet has rarely referred to any technical term relating to the science of rhetorics. In contrast with the Sūrasāgara the poet has, in his Sāhityalaharī, discussed as a main subject the diverse poetic elements as a main theme. But he could not think of any other character save Rādhā and Kṛṣṇa to provide illustrations to the various poetic terms--a fact which is in strict conformity with the spirit of an ardent, self-resigned devotee of the poet's standard. In the works of Sūradāsa the fundamental objects of his devotional affection are Kṛṣṇa and Rādhā as the hero and the heroine. In the Sāhityalaharī, however, other anecdotes in the life of Kṛṣṇa have also been described for instance the 73rd song refers to the anecdote of the annihilation of Kāliya Nāga, songs 74 and 75 describe the exploits of Bhīma and Arjuna and respectively manifest the terrific and the heroic sentiments. The sextet of songs 76 to 81 presents in order the emotions of fierceness, loathsomeness, marvel, puerile affection, devotion towards the favourite deity or a revered sage. The subject matter of these songs is related serially to the destruction of Kaṃsa, the kidnapping of the young calves and cowherds, Yaśodā's nursing of Kṛṣṇa, the adoration of Govardhana and the reading of horscope.

The composition of each pada relating to the study of poetic element is peculiar to Sūradāsa; for in every song he has set in the name of a particular figure of speech and has appended these to the description of a heroine or any other constituent of poetry. But the beauty of the composition is that each particular song is in itself an illustration of the poetic element under discussion. The first 32 songs of the Sāhityalaherī relate to the varieties of heroines. Some of them contain the names of these varieties too, but in others there is a remote indication of their titles through the medium of Kūṭa. Even in those cases, where there is a direct mention of the Title of the heroines, Sūradāsa has mostly avoided to adopt the traditional terminology and has used the synonyms instead. The following specimens of heroines are represented through the medium of Kūṭa:- 1. Sukiyā (Svakīyā), 2. Agyāna (Ajñāta Yauvanā Mugdhā), 3. Vaijāni (Jñātayauvanā), 4. Bicasamai (Madhyā), 5. Kovidā (Prauḍhā), 6. Dhīrā, 7. Choṭabara (Kaniṣṭhā and Jyeṣṭhā), 8. Parapatani (Parakīyā), 9. Anūḍhā, 10. Guptā, 11. Bātanacatura (Vacana-Vidagdhā), 12. Kriyā te Samujhai (Kriya-Vidagdhā) 13. Lachhitā (Lakṣitā) 14. Muditā. 15. Milāpahita Syānī (Anuśayānā), 16. Para-ānanda--dukhitā, 17. Moha Kauyaha garva-Sāgara (Premagarvitā), 18. Rūpa garvitā, 19. Kalahāntaritā (name not given), 20. Māninī (Padas 21 and 29), 21. Virahiṇī (Proṣita patikā) padas 22 to 27 and 32), 22. Khaṇḍitā (Padas 30, 31 and 33), 23. Utkā (Utkaṇṭhitā), 24. Vāsaka Sajjā, 25. Pati-Ādhīna (Svādhīna Patikā), 26. Āī avasara mājha (Abhisārikā), 27. Patigamanī (Gachhat-patikā) and 28. Ayopatikā (Āgata Patikā).

Before Sūradāsa the treatment of the heroines and their classification was extensively done in the text books on Sanskrit poetics. Considerable details are, however, available in the Sāhitya-darpaṇa of Viśvanātha and the

Rasamañjarī of Bhānudatta. Though a majority of the poets of Brajabhāṣā have freely drawn upon both Bhānudatta and Viśvanātha for a treatment of this subject in their works, of the two the work of Bhānudatta seems to be the principal basis for the treatment of Nāyikā Bheda in the later works in Brajabhāṣā. In fact the divisions and sub-divisions of the various types of heroines are adopted exactly on the lines of Rasamañjarī. The primary classification of the heroines in three types namely Svakīyā, Parakīyā and Sāmānyā is common to both. The first type is again shown to be of three varieties -- Mugdhā, Madhyā and Prauḍhā (or Pragalbhā). Of these again Mugdhā has five specimens given in the Rasamañjarī which are also essentially so different from the other. In Rasamañjarī, the Mugdhā heroine is said to be Ankuritā Yauvanā with a subdivision classifying her as Jñātayauvanā and Ajñātayauvanā, so very well known in the Brajabhāṣā poetry. The fivefold classification of the Madhyā given in the Sāhityadarpaṇa is not found in Brajabhāṣā poetry. Rasamañjarī on the other hand makes no classification of the Madhyā type and it is this view that is agreed to by the poets and poeticians of Brajabhāṣā. Even in the case of the Pragalbhā heroine, the Sāhityadarpaṇa has gone to the extent of classifying her into a six-fold variety, but Rasa Mañjarī has shown Pragalbhā as either Rati-Prītā or Ānanda Sammohā (only two varieties), which have been adopted by almost all the poets of Brajabhāṣā. The other types like Dhīrā, Adhīrā, Jyeṣṭhā and Kaniṣṭhā are similar in both the works.

Viśvanātha and Bhānudatta have both agreed in accepting the two varieties of Parakīyā namely Paroḍhā and Anūḍhā; but while Viśvanātha has admitted one more variety of Paroḍhā called Kulaṭā, Bhānudatta has shown six varieties of Paroḍhā viz: I Guptā, 2 Vidagdhā, 3 Lakṣitā, 4 Kulaṭā, 5 Anuśayānā

and 6 Muditā; and this is followed by the poets of Brajabhāṣā in their treatment of the Nāyikābheda. Then again Vidagdhā is said to be of two kinds-- 1 Vāgvidagdhā and 2 Kriyā Vidagdhā. Sāmānyā is also of two kinds common to both the writers.

Classifying the variety of heroines from the viewpoint of their situation the popular eight types-- namely 1 Svādhīnapatikā, 2 Khaṇḍitā, 3 Abhisārikā, 4 Kalahāntaritā, 5 Vipralabdhā, 6 Proṣitapatikā, 7 Vāsakasajjā and 8 Virahotkaṇṭhitā are acceptable to both Viśvanātha and Bhānudatta, but the latter had, from another angle of vision, admitted a three-fold variety of the heroines naming them as 1, Anyasambhoga duḥkhitā, 2 Vakrokti-garvitā and 3 Mānavatī. Going into further details, Vakroktigarvitā is attributed with two features-- 1 Premagarvitā and 2 Rūpagarvitā, and three grades of Mānavatī are taken into account as Laghu, Guru and Madhyama.

There is only one work in Hindi prior to Sūradāsa, namely Kṛpārāma's Hita-Taraṅgiṇī, which treats the subject of the classification of heroines; and the basis of this classification is obviously the one given in Bhānudatta's Rasamañjarī. Sūradāsa's Sāhityalaharī also appears to have depended on this latter work for its Nāyika-bheda. Although Sūradāsa is very brief in his treatment, the main classification is clearly outlined by him, for instance he has first classified the heroine into Svakīyā and Parakīyā and has omitted the third variety of Sāmānyā (a commoner). The reason for this omission is not far to seek, for the treatment of Nāyikā-bheda in Sūradāsa's works is not with a view to represent erotic characters purely from ordinary connubial standards, but is, in fact, actuated by the inner urge of the expression of his devotion towards the adored Rādhā and Kṛṣṇa. In this context there seems to be no room for the admission of a hactera who

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could be admitted for reasons of introduction of a degenerated form of criticism for the lower stratum of society. So far as the manifestation of Madhurā Bhakti goes it is evident that the Sāmānyā heroine cannot be an object of the devotee's reverence, and hence it is in the fitness of things that the sacred poetry should omit that form of secular amorousness permissible in pure social life.

Sūradāsa has introduced Mugdhā in two forms-- Jñāta Yauvanā and Ajñātayauvanā. He has then proceeded to mention Madhyā and Prauḍhā presenting them in Dhīrā, Adhīrā, Jyeṣṭhā and Kaniṣṭhā forms. Thus the Svakīyā heroine has found place in the Sāhityalaharī in all its varieties. Of the Parakīyā, Anūḍhā is mentioned first of which Sūradāsa has admitted five varieties out of the list of Rasamañjarī omitting one type called Kulaṭā for the same reasons as shown above for the omission of the Sāmānyā. Vidagdhā is admitted by Sūradāsa in its two-fold variety. Thus even in his concise treatment, Sūradāsa has adopted the classification of Bhānudatta omitting, however, Ūḍhā and Kulaṭā types under the Parakīyā head, which goes by far to show that his purpose in dealing with the subject was not that of other poeticians but was a presentation of the high ideals of womanly association admixed with deep sense of devotion. While illustrating the classicication of the heroines so adopted by him, Sūra has evinced poetic skill of a very high order. To illustrate, here is a song which gives a beautiful picture of the Kriyā Vidagdhā heroine.

देखत हूं वृषभान दुलारी ।
नंदनंदन आवत ब्रजवीथिन धीरजसों है भारी ॥
सिव आनन लिखि चंद बिंदु दै कर निज कुचन मिलाए ।
भूषन स्वरूप क्रिया तैं सुंदर सूर स्याम समुझाए ॥ 1

1. S.L. 12.

Two friends converse between themselves in the course of which one narrates that Rādhā once saw Kṛṣṇa passing through a thick multitude of men in the streets of Braja, and unable to have an opportunity to talk to him she indicated her mind by means of drawing the shape of a lunar curve of the fifth night of the bright half, and inserted a dot over it which suggested that she would meet him in the fifth watch of the night. She further added by placing her hand on her breast that her heart was occupied wholly with Kṛṣṇa. Catching the import of Rādhā, Kṛṣṇa also responded accordingly. In this song the word' Śiva-Ānana- the face of Śiva represents the figure five for Śiva is a penta-cephalous god. The figure five could thus easily refer to the fifth date.

Similarly the following could serve as an apt illustration of the Khaṇḍitā-Nāyikā (disappointed heroine).

चाहत गंध बैरी बीर ।
आपनो हित चहत बनहित होत छाँडत तीर ।।
नृतभेद बिचार या बिनु इन्द्र बाहन पास ।
सूर प्रस्तुत कर प्रसंसा करत संडित नास ।।1

The song intends to show that the bees (enemies of smell) fascinated by the sweet smell are very powerful and avowed enemies. They always look to their own interest and severe their association with an object the moment they find some loss of their interest; when the lake is dried up (causing the lotuses to wither) they quit it and hum round the icorous temples of an elephant. Here a disappointed heroine is condemning the attitude of the evitating hero by reference to the character of the bee-- The expression 'Nṛttabheda' in this pada means 'Tāla' (tempo in dance) which in the Brajabhāṣā also means a lake and so is the word 'Indravāhana' (Indra's vehicle) which signifies an elephant.

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1. S.L. 28.

In the Pusṭimārga of Vaiṣṇavism importance is given only to the Svakīyābhakti so this type of heroine is presented extensively by Sūradāsa in preference to the other varieties. Then proceeding to the classification of the heroine from the standpoint of their state of mind, Sūradāsa has referred to three varieties-- 1 Anya Sambhoga-duḥkhitā, 2 Garvitā with its two sub-divisions of Premagarvitā and Rūpagarvitā and 3 Mānavatī, and according to their situation he has given ten varieties namely 1 Proṣita-bhartṛkā, 2 Khaṇḍitā, 3 Vipralabdhā, 4 Utkaṇṭhitā, 5 Vāsakasajjā, 6 Svādhīnapatikā, 7 Abhisārikā, 8 Patigamanī, 9 Āgatapatikā and 10 Kalahāntaritā. The following song illustrates the Anyasambhoga duḥkhitā:-

निसा अंत पति सुतसुभाउ सुनि आजु कहां तैं आई ।
पुत्र पुत्र के पास गई किन सुरज सुता नहाई ।।
हरि ग्रह जननी खित सरस कहं सुरभी सुतर गंवाई ।
सारंगसुत मीफन तैं बिहुरत सरपवैलि रस जाई ।।
भानु भानु सुत सीसुभान मम सब खित सरस कमाई ।
सुरज पर आनन्द दुखित कर सर संजोगता पाई ।।[1]

The heroine says to her friend:- 'Tell me my friend! where do you come from? Did you go to Kṛṣṇa or to take bath in the Yamuna? Where have you lost the sandal paste of your breasts. The collyrium of your eyes is spread wide and the betel juice is flowing askance. Your ear rings are meant for my complete destruction like the Sun and the Saturn. Sūradāsa says that the heroine tells her friend that she went to the lake simply to destroy other's happiness'. Here the expression 'Nisā anta' end of night-means 'day', its master (Pati) is the Sun; its son (Suta) was Karṇa and his nature (Subhāva) was 'dānī' (magnanimous). Then the word dānī is equivalent to the Persian word 'Sakhī' which by analogy is again equivalent to the Hindi word 'Sakhī' that means 'a friend'.

1. S.L. 16.

The word Putra-putra means 'Nandanandana' i.e., Kṛṣṇa; 'Sūraja Sutā' is Yamunā (the daughter of the Sun); 'Harigraha - Janani hitana' means 'breasts'-- 'Hari means a monkey, its abode (graha) is a tree and the Jananī (mother) of a tree is Pṛthivī (the earth). The benefactor of the earth is 'Payodhara' (cloud) which also means 'breasts'. Sārānga-Suta means collyrium (Añjana) and Sarpabelī means 'betel' (Pāna). Bhānusuta means 'Śani' i.e., 'Saturn'.

One more pada is given here to illustrate Vipralabdha.

बैठी भाजु कुंजन ओर ।
तकत हैं वृषभान नंदिनि ब लित नंदकिशोर ।।
भानु सुत हित सत्रु पित लागत उठत दुख पैर ।
ह्वै गए सुर सुल सुरस विरह बस्तुत फैर ।। 1

A friend of Rādhikā is saying to another friend:-
'Rādhā is looking towards the bowers and waiting anxiously for Kṛṣṇa; she feels afflicted by the wind and flower appears to her like a thorn. Sūradāsa says, 'Due to separation from her beloved she is condemning these things'. 'Here the expression 'Bhānusuta hita satrupita' means 'wind' and is interpreted as follows:- 'Bhānusuta' (the son of the Sun) i.e., Karṇa, his 'hita' (friend) was Duryodhana; his Satru (enemy) was Bhīma and his 'pita' (father) was 'Pavana' i.e., the wind. The word 'Sura' (god) has a synonym 'Sumana' which also means 'a flower'.

Besides the treatment of the subject of heroines Sūradāsa has dealt with the following figures of speech in his Sāhityalaharī:-

1 Pūrṇopamā (Complete Simile), 2 Luptopmā (Elliptical Simile), 3 Ananvaya (Absolute Comparison), 4 Upameyopamā (Reciprocal Comparison), 5 Pratīpa (Converse), 6 Rūpaka (Metaphor), 7 Pariṇāma (Consequence), 8 Ullekha (Allusion), 9 Smaraṇa (Reminiscence) 10 Chekāpanhuti (Shrewd Concealment),

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1. S.L. 33.

11 Śuddhāpanhuti (Pure Concealment), 12 Sūkṣma (Subtle), 13 Sambhāvanā or Utprekṣā (Poetic Fancy), 14 Rūpakātiśayokti (Metaphorical Hyperbole), 15 Akramātiśayokti (Confused Hyperbole), 16 Tulyayogitā (Equal Pairing), 17 Dīpaka (Illuminator), 18 Āvṛtti dīpaka (Repeated Illuminator), 19 Paryāyokti (Pariphrasis), 20 Dṛṣṭānta (Exemplification), 21 Nidarśanā (Illustration), 22 Vyatireka (Dissimilitude), 23 Sahokti (Connected Description), 24 Vinokti (Privative Description), 25 Samāsokti (Modal Metaphor), 26 Parikara (Insinuator), 27 Parikarāṅkura (Pointed Insinuator), 28 Aprastuta Praśaṃsā (Indirect Description), 29 Ratnāvalī (Necklace), 30 Paryāya (Sequence), 31 Vyāghata (Frustration), 32 Vyājastuti (Dissembling Eulogy), 33 Ākṣepa (Hint), 34 Virodhābhāsa (Pseudo Contradiction), 35 Vibhāvanā (Peculiar Causation), 36 Viśeṣokti (Peculiar Allegation), 27 Asambhava (Improbable), 38 Asangati (Disconnection), 39 Viṣama (Incongruous), 40 Sama (Equal) 41 Vicitra (Surprising), 42 Adhika (Exceeding), 43 Alpa (Decreasing), 44 Anyonya (Reciprocal), 45 Viśeṣa (Extraordinary), 46 Kāraṇamālā (String of causes), 47 Ekāvalī (Necklace), 48 Mālādīpaka (Stringed Illuminator), 49 Sāra (Climax), 50 Yathāsaṅkhya (Symmetrical), 51 Parisaṅkhyā (Special Mention), 52 Sandeha (Doubtful), 53 Samuccaya (Conjunction), 54 Kārakadīpaka (Syntaxical Illuminator), 55 Samādhi (Convenience), 56 Pratyanīka (Hostile), 57 Kāvyārthāpatti (Poetic Implication), 58 Kāvyaliṅga, (Poetical Reason), 59 Arthāntaranyāsa (Transition), 60 Prauḍhokti (Bold Assertion), 61 Sambhāvanā (Possibility), 62 Mithyādhyavasita (False Identification), 63 Lalita (Graceful), 64 Praharṣaṇa (Enrapturing), 65 Viṣādana (Dejection), 66 Ullāsa (Delightful), 67 Anujñā (Permission), 68 Lekha (Impression), 69 Mudrā (Sealed), 70 Tadguṇa (Borrower), 71 Pūrvarūpa (First (Indication), 72 Atadguṇa (Non-borrower of qualities), 73 Adbhuta (Wonderful), 74 Mīlita (The Lost), 75 Unmīlita (Awakened), 76 Sāmānya (Sameness), 77 Viśeṣa (Extraordinary), 78 Gūḍhottara (Implicit Anser), 79 Citra (Pictorial), 80 Sūkṣma (Subtle),

81 Pihita (Hidden), 82 Vyājokti (Artful Assertion), 83 Gūḍhokti (Implicit Description), 84 Vivṛtokti (Explicit Description, 85 Yukti (Emblematical), 86 Lokokti (Popular Saying), 87 Vakrokti (Equivocal), 88 Chekokti (Insinuation), 89 Svabhāvokti (Natural), 90 Bhāvika (Vision), 91 Atyukti (Exaggerated Description), 92 Udātta (Exalted), 93 Pratiṣedha (Negation), 94 Nirukti (Etymology), 95 Vidhi (Injunction), 96 Hetu (Cause), 97 Pratyakṣa (Evident), 98 Pratīta (Settled), 99 Anumāna (Logical Inference), 100 Śabda (Verbal Authority), 101 Arthāpatti (Presumption), 102 Rasavat (Passionate), 103 Preyas (Agreeable), 104 Ūrjasvit (Forceful), 105 Samāhita (Quiescent), 106 Saṃsṛṣṭi (Collocation), 107 Saṅkara (Commixture), and 108 Prahelikā (Riddle).

In the treatment of this subject of Alaṅkāras, Sūradāsa seems, on the whole, indebted to Candrāloka. He has made no mention of the figures of structure (Śabdālaṅkāras) but of the sense only (Arthālaṅ-kāras). He has omitted the subdivisions of Upamā like Pratīpa, Lalita and Stabaka mentioned in Candrāloka. Similarly the varieties of Metaphor like Sopādhika, Sādṛśya and Ābhāsa are also not mentioned. In the case of Apanhuti he has omitted Paryastāpanhuti and Bhrāntāpanhuti. Sūradāsa calls Utprekṣā not by this name but by reference to its essential characterstic of Sambhāvanā. Atiśayokti has a large number of varieties in Candrāloka of which as many as four are omitted by Sūradāsa having admitted only the other two types.

The Prativastūpamā is found in the edition of Sardāra Kavi but not in that of Bhāratendu. Perhaps this omission is due to the oversight of the editor. Candrāloka has a dozen more alaṅkāras which are not mentioned in the Sāhitayalaharī to compensate for which the Sāhityalaharī has another set of over a dozen Alaṅkāras not mentioned in Candrāloka. Besides the figures of speech, several examples of both the love, in union and in separation, are found in the Sāhityalaharī in

in continuation of the section on the heroines. Thereafter an example of each of the other sentiments Hāsya (laughter), Karuṇa (Pathos) and the like is given. Among the transitory feelings (Vyabhicāribhāvas) too, the following are exemplified in the Sāhitya-laharī:- 1 Dainya (Depression), 2 Sātvika (Internal emotion), 3 Nirveda (Self disparagement), 4 Glāni (Debility), 5 Śankā (Apprehension), 6 Asūya (Hatred), 7 Mada (Intoxication), 8 Śrama (Lassitude), 9 Ālasya (Indolence), 10 Cintā (Painful Reflection), 11 Sandeh (Doubt), 12 Vitarka (Trepidation), 13 Moha (Distraction), 14 Smṛti (Recollection), 15 Dhṛti (Serenity) 16 Lajja (Shame), 17 Udvega (Flurry), 18 Capalatā (Unsteadiness), 19 Jaḍatā (Stupefication), 20 Harṣa (Joy), 21 Garva (Arrogance), 22 Viṣāda (Despondency), 23 Nidrā (Drowsiness), 24 Amarṣa (Animosity), 25 Autsukya (Impatience), 26 Apasmāra (Dementedness), 27 Vibodha (Awakening), 28 Ugratā (Irasibility), 29 Mati (Resolve) and 30 Maraṇa (Demise). Five variants Supta (Dreaming), Avahittha (Constraint), Vyādhi (Sickness), Unmāda (Mental derangement) and Trāsa (Alarm) are omitted while two others Sātvika and Sandeha are added.

Sūradāsa's aim in composing the Sāhityalaharī.

The foregoing analysis will make it amply clear that the Kūṭa songs of the Sāhityalaharī more prominently aim at the presentation of some of the well known technicalities of Indian poetics in preference to the devotional expression which is so patent in Sūradāsa's other Kūṭa songs available elsewhere. In the Kūṭa songs of Sāhityalaharī the poems may have a twofold purpose:- (1) the treatment of the different elements of poetry illustrated above and (2) the presentation of the marvellous style of composition in the Kūṭa form. This would not justify the criticism that the authorship of the Sāhityalaharī does not add to the credit of Sūradāsa among the poets of sentimental poetry. In the first place

it should be noted that the subject matter of the Kūṭa songs both in the Sūrasāgara and the Sāhityalaharī is almost the same, namely the description of Kṛṣṇa-līlā. Secondly, in matters of the poetic artifices and poetic diction there is no substantial difference for in both of them the flight of imagination and selection of words are very much similar and would justify the view that both in the elements of poetic art and the emotional suggestiveness there is little difference between the two. There are many songs in the Sāhityalaharī which compare very favourably even with the best songs of the Sūrasāgara. Thirdly, it is equally worthy of notice that Sūradāsa in his Sāhityalaharī is pre-eminently influenced by the poetic conventions which had been in vogue in the period even prior to him. Jaya-deva and Vidyāpati had sung hymns of Kṛṣṇa Līlā from the very standpoint of sentimental suggestion. Jayadeva has extensively depicted various situations in Kṛṣṇa's revelries under the heading of erotic sentiment. Vidyāpati has also given various descriptions of the heroine from head to foot, the activities of the messengers, the secret meetings of the lovers, the beauties of the seasons and similar other accompaniments of the Śṛṅgāra Rasa. The influence of this tradition is visible in Sūradāsa which made him instal Kṛṣṇa and Rādhā on the pedestal of the hero and the heroine. Sūradāsa has also employed the description of the seasons and the personal charms of Rādhā and Kṛṣṇa as excitants and has used them to the best effect. Among the ensuants tremor and sweating have also been mentioned. Thus the treatment of the poetic sentiments has found its proper place in the work of Sūradāsa. Lastly, there appears to be one more object in view when Sūradāsa composed the Sāhityalaharī. In the closing line of the song No.109,

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'Nandanandanadāsa hita Sāhittalaharī Kīna', the under-current of this additional motive becomes perceptible. Although the interpretation of the term 'Nandanandanadāsa, is the subject of controversy it may be reasonable to accept reference to Nandadāsa here on the authority of the Caurāsī Vaiṣṇavana kī Vārta'. It is said that Sūradāsa composed the Sāhityalaharī for treating the Nāyikābheda and secular subjects with a view to attract Nandasāsa towards Kṛṣṇa Bhakti. It is well known among the traditional writers that Sūradāsa always addressed 'Nandadāsa' as 'Nandanandanadāsa' since the time that the latter embraced Kṛṣṇa Bhakti according to Vallabha Sampradāya turning his mind away from Rāma-Bhakti to which he was formerly devoted. It is also clear from the narrative in the Bhāva-Prakāśa that Nandadāsa on his joining the Puṣṭimārga studied poetics under the instruction of Sūradāsa. Nandadāsa also composed Rasamañjarī, a book on Nāyikābheda, which may be in imitation of Sūradāsa.

It has been said before that Kṛṣṇa figures in the Puṣṭi sect as an emblem of Rasa, the image of Rasa and as the deity presiding over Rasa. In the whole creation, Kṛṣṇa is an embodiment of joy and so Kṛṣṇa cannot be away even in those revelries of which special cognisance is taken by the Kāvya-Śāstra. In his omnipresence Kṛṣṇa cannot remain absent from the field of Kāvyaśāstra and much less from the amphitheatre of heroines. In view of this, the devotional poets of Aṣṭachāpa presented a panorama of heroines and sung songs of the celestial sports of Kṛṣṇa It may further be added that in conformity with the Śrīmadbhāgvata Sūradāsa gave a vivid description of the various sports of Kṛṣṇa throughout his works.

In the Bhāgavata also for the treatment of certain aspects of love the vehicle of Symbolic expression and the form of guise have been employed. Sūradāsa has also followed that tradition, and his Dṛṣṭakūṭas may have been deliberately adopted as a form to give access to the innermost meanings to the really deserving. The Kūṭa style apparently bears no resemblance to the other forms of poetic compositions but has developed its own special form. The Veneer to hide the sense may be a conscious adoption by the poet to serve the purpose of evolving a school of devotional poetry embracing within it the charms of amorous poetry.

Chapter VI

Poetic Art

From the point of view of poetic art the Kūṭa lyrics of Sūradāsa occupy a pre-eminent position in the field of Kūṭa-Kāvya specially in Hindi Kūṭa poetry. Kūṭa in its earliest form was the spontaneous pouring of the poet's heart stimulated by powerful emotions draped in a language not easily comprehensible by the common man. In its later stages, tendency to preserve secrecy was largely responsible for the adoption of oblique expression which proved to be a suitable vehicle for conveying the mysterious to the favoured few belonging to the circle of the elect. This method both to convey and comprehend, as it were, the symbolism of the creed, became the function of the specially refined intellect so much so that in the ages to follow the practice of oblique expression and verbal jugglery came to be a feature of pedantry and feats of poetic artifices. The artificial expression laden in the bulk with puns, metaphors and symbols constituted an independent form of poetry the merit of which was determined by the critics by the content of wonder therein. Consequently during the early stage of literary criticism when much stress was laid on the employment of figures of speech in a poetic composition such oblique poetry had a peculiar status. But later as the influence of the school of Dhvani progressed oblique poetry came to be recognised as a poor specimen of hollow pedantry unless it was animated by a delightful suggestion. For this reason, much of the poetry of this type failed to appeal to the poetic hearts, till in the language of Vidyāpati or that of Sūradāsa at a later stage, the oblique form found itself infused with a relishable

piquancy and contained sentimental suggestions which were then recognised as vital to poetry. Thus the Kūṭa lyrics as handled by poets of the eminence of Sūradāsa transcended above mere formalism and found recognition at the hands of astute critics.

The poetic art is concerned as much with the peculiar interpretation of the subject matter as with the style and its expression. It is not easy for every poet to choose the most expressive point of view nor is it possible for a poet of mediocre talents to interpret a subject in the most convincing manner. But Sūra, who had visualized the full scope and essence of poetry, was able to adopt a standpoint in his Kūṭa lyrics which enabled him to convey the full purpose of his theme in the most exquisite manner. Thus notwithstanding terseness in meaning and obliquity of expression, the Kūṭa lyrics of Sūradāsa possess many excellences of high class poetry, and in them are fully expressed both the aspects, internal and external, of poetry. The virtue of sentimental suggestion as well as the art of delineation hold equal predominance, even more striking is the style of presentation in them. In the previous chapter the theme has been discussed at length. In the present chapter an attempt is made to study the artistic achievements of the poet.

The main features of Sūradāsa's art as depicted in his Kūṭa lyrics are, the delineation of the character of Rādhā and Kṛṣṇa, the emotional and sentimental suggestions, the aesthetic sense and imagination and the peculiar mode of style and art of presentation.

The Character of Kṛṣṇa and Rādhā

The Kūṭa poems of Sūradāsa are, as has been pointed above,[1] in the form of individual lyrics and not in an epic form; hence there is no setting of different episodes in the life of Kṛṣṇa and Rādhā in an orderly and continuous form. This is the reason mainly why a full picture of the character of the hero or the heroine does not appear before a reader. Different anecdotes of the blissful life of Rādhā and Kṛṣṇa are presented in these lyrics which reflect the poet's own emotions as expressed in words. Thus in essence, the character-sketch of the hero and the heroine and their associates only goes to depict the feelings of the poet by reference to them.

Kṛṣṇa

Since all the lyrics of Sūradāsa cluster round the theme of the love-episodes of Rādhā and Kṛṣṇa, these two eventually figure as the main characters in his composition. With a sense of deep devotion, Sūra has sung hymns dedicated to the revered couple, Kṛṣṇa and his mate Rādhā. In Sūradāsa's lyrics Kṛṣṇa appears as the blissful lord in his sportive mirth and in all its phases and movements he is the main spring. The muse of Sūra finds Krsna as the central figure of all the Līlās, wherein he moves from one to the other with sublime ease yet indifference. Since the very essence of Kṛṣṇa-Bhakti consists in the specific devotion of the devotee, the devoted becomes available to the devotee in the very form which fascinates him most.[2] Consequently the personality of Kṛṣṇa becomes variegated according to the capacity or the leanings of the devotee. The

1. P.129.
2. ये यथा मां प्रपद्यन्ते तांस्तथैव भजाम्यहम् ।' गीता

emotion of filial affection pervades all the feelings of Nanda and Yaśodā while the feelings of amity and friendship are reflected in the behaviour of the cowherd boys and the cowherdesses with Rādhā as their chief representative — the very essence of amorous devotion. By reference to these various attitudes, the character of Kṛṣṇa has also a variegated appearance. In the adorative lyrics he appears as the Saviour of the distressed, the benefactor of the fallen, the spring of sympathy and fountain of affection and mercy for those who are deeply devoted to him. Here he appears in his omnipotent form with the excellences that are extraordinary and superhuman.[1] Since the poems of this type are but a few among the Kuta lyrics this aspect of Krsna's character is not found fully developed therein.

Kṛṣṇa as a friend is portrayed as a sweetheart, a noble companion and a pleasing associate of engaging manners and affable disposition. In the sum total of Kūṭa songs, even such lyrics are not many. As an object of filial affection, Kṛṣṇa appears as a charming personality of peculiar grace, an infant of exquisite beauty and tenderness and a sprightly boy of sportive habits.[2] In Kūṭa form, even such lyrics do not abound and the character of puer Kṛṣṇa in his infancy has received scant treatment. The few that refer to this aspect of Kṛṣṇa's life give a charming description of Kṛṣṇa's uncommon beauty and his juvenile sports of jubilation and jovial grace. Nanda and Yaśodā and their

1. Pada 1.
2. Pada 10.

friends are simply enchanted by Kṛṣṇa's graceful demeanour and they deem it a rare fortune to have him in their midst. Since his very birth he captivates the heart and soul of every one who surrounds him.[1]

By his graceful behaviour and jovial temperament Kṛṣṇa brought a great deal of mirth and uncommon delight in the life of his friends and the damsels of the cowherd class.[2] In his every sport and behaviour not only his parents but all the men and women of Braja experienced a joy of untold intensity.[3] While delineating Kṛṣṇa in a human form Sūradāsa never forgets to propitiate him as a superhuman being and one that transcends the limitations of mortal beings; for instance in the episode of churning the curd (Dadhilīlā) the moment Kṛṣṇa holds the rod in his hand, Śiva, Brahmā and other deities appear as filled with awe and Sūradāsa succeeds in introducing the element of marvel and inviting the attention of the readers to the divine character of Kṛṣṇa.[4] In all such passages the chief aim of Sūradāsa is to depict Kṛṣṇa, the object of his supreme devotion, in the midst of his mundane sports — the sole purpose of his descent to this mortal world. This has eventually made Sūradāsa indulge in a detailed description of Kṛṣṇa's personal charms. Various similes and poetic fancies are employed in order to give a vivid description of Kṛṣṇa's personality in which his innate charm is fully brought forth.[5]

In his adolescence Kṛṣṇa attains a rare mastery in the art of playing the flute. The sweet melody of his flute bewitches the hearts of every listener and the women of Braja leave their homes and are drawn towards him, as though they are spellbound.[6] The poet is at his best

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1. Pada 14
2. Pada 16
3. Pada 12, 13 and 15
4. Pada 12
5. Pada 16
6. Pada 17.

when he gives a detailed description of the juvenile sports of Kṛṣṇa — his observation is very acute and also minute in every detail. All the same the very best representation of Kṛṣṇa's personality as reflected in the Kūṭa lyrics, is when he is the object of the sweet love of the Gopikās. In this form he is the object of adoration and love of Rādhā and her other companions. In this capacity Kṛṣṇa is a dallying youth indulging in amorous sports of all types and degrees. One can hardly conceive of a more cultured hero than the accomplished Kṛṣṇa.[1] The very young child of Yaśodā is now a bold young spouse for the Gopis. His matchless beauty, his cleverness in conversation, his graceful deportment and jovial disposition easily captivate the heart of Rādhā. Love at first sight is eminently true of Rādhā. She is moved by deep affection no sooner than she catches a glimpse of Kṛṣṇa's charming face. Gradually the feeling of love takes firmer roots and one becomes attached towards the other so very deeply. Rādhā is no doubt a simple girl but under the influence of Kṛṣṇa's love and tact, a desire to associate with Kṛṣṇa clandestinely germinates in her heart too. They meet each other often in a tryst and indulge in various sports.[2] They also cut jokes at each other. In the context of Dānalīlā Kṛṣṇa cleverly hints at the beauty of Rādhā while supplicating for the gift of her person limb by limb.[3] In fact Śyāma and Śyāmā are one and the same. They need have no feeling of shyness or reserve. The vignettes of their life are portrayed by Sūradāsa so vividly as to represent the character of a

1. Padas 23, 29 and 30.
2. Pada 18.
3. Pada 27,28.

mature loving hero well advanced in affection for his fiancée. The hero is skilled in the technique of amorousness and the heroine is the quintessence of love itself.[1] Whenever Rādhā's eagerness to meet Kṛṣṇa becomes intense, the latter seldom fails to respond to her feelings and both of them enjoy the bliss of happy union.[2] Even though their hearts are in union Kṛṣṇa makes Rādhā suffer the pangs of separation and then expresses his sympathy and plays a successful hero.[3] When Rādhā is beside herself with grief and is no more able to bear the distress of separation she appeals to the sentiment of Kṛṣṇa who readily promises her an appointment in a place of assignation.[4] All the same he in his turn is equally or even more impatient for meeting his beloved and for every fault of his own Kṛṣṇa behaves like an average lover to allay the wrath of Rādhā.[5] Thus Kṛṣṇa appears in the form of a gay and gallant hero where he is in love with Rādhā. But in the case of other Gopīs, the response of Kṛṣṇa is not similar. They are, indeed, enamoured of him, but he treats the Gopikās with his art of conversation, boldness and frivolity and betrays a feeling of surrender unto them. Really it is this aspect of Kṛṣṇa's character which is most attractive when he dramatically transfers his feelings, and it is here that the Kūṭa lyrics depict him as an experienced lover possessed of adequate boldness worthy of note. In various episodes the crookedness of speech is casuistry; his consistency and lively movements evincing pleasantry have reached their peak.[6] On the whole his character has a twofold appearance —

1. Pada 21.
2. Pada 24.
3. Pada 41, 42.
4. Pada 110.
5. Pada 82, 83.
6. Pada 72.

human and superhuman both presenting a happy blending in the Kṛṣṇa of Sūradāsa. In his ordinary human form there is little strikingness in his character which appears to be conventional. The real artifice of the poet, therefore, lies in bringing the superhuman to the human level. Sūra has in fact conceived the portrait of Kṛṣṇa's personality, as an extraordinary superhuman character moving on the same level as an ordinary being. It is a charming union of the common with the uncommon, of the ordinary with the supreme, of Kṛṣṇa the man and Kṛṣṇa the divine. In this aspect Sūra has far excelled the other poets who have more or less depicted Kṛṣṇa only as a human being in his ordinary form. They fail to attribute the element of divinity to his character which eventually lets crudeness and inferior taste to creep into their poetry. The successful endeavour of Sūra lies in his presenting Kṛṣṇa as the eternal, the imperishable, omnipresent Brahman in an image of sports descended to saturate the arid mortal life with a stream of love and merciful mirth which in fact is too rare to be attained even by the celestials. This has introduced a peculiar charm in the poetry of Sūra inasmuch as it has enabled him to present a striking antithesis while putting together this twofold character of Kṛṣṇa. Even while presenting Kṛṣṇa as an ordinary being for all practical purposes Sūra wittingly attempts to hint at the celestial form of the hero, and it is at this point that the real characteristic of Sūradāsa's poetry is displayed in striking paradoxes so very often employed by him.

According to his religious adherence Sūradāsa does not forget to present Kṛṣṇa as he is looked upon by the followers of Puṣṭimārga. Nevertheless Kṛṣṇa painted by

Sūra is above all a fine hero full of all excellences and human affection. Particularly in the Kūṭa songs, Kṛṣṇa is eventually both human and humane, but not bereft of his divinity placing himself above the common ethics of the human society. The specific purpose of placing Kṛṣṇa in a higher sphere has in fact influenced Sūradāsa to resort to the Kūṭa diction. The result of which is the image of Kṛṣṇa in Sūra's concept, appearing in all its aspects as beautiful, tender, gracious, sweet, jovial, active and a marvellous embodiment of mirth.[1]

Rādhā

Rādhā is the centre of the affection of Kṛṣṇa and is the leading heroine of the songs of Sūradāsa. She is installed there as an essential complement to the personality of Kṛṣṇa. From the philosophical point of view Rādhā represents the very vital force (or energy) of Kṛṣṇa, in other words she is the Māyā of the Brahman in a clement form. She is the symbol of Prakṛti. In the very first meeting Kṛṣṇa himself has suggested that he is no other than Brahman and Rādhā has descended to this earth to associate herself with him, as she is no other than his essential counterpart, the Prakṛti herself.[2]

Devotion to Rādhā confers the acquisition of Kṛṣṇa's grace; hence with this faith alone Sūradāsa solicits Rādhā to bless him with the boon of devotion to Kṛṣṇa. Thus it is evident that Rādhā is the delightful digit in the orb of Kṛṣṇa's divinity, competent to bless with the favour of Kṛṣṇa whomsoever she so desires to bless. The image of Rādhā in this form is indeed an original concept of

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1. S.L. 44.
2. ब्रजहि बसै आपुहि बिसरायौ।
प्रकृति पुरुष एकै करि जानहु बातनि भेद बतायौ।
द्वै तनु जीव एक हम दोऊ सुख कारन उपजायौ। S.S. 10-26.
Also
तब नागरि मन हर्ष दई।
नेह पुरातन जानि श्याम कौ अति आनंद भई।
प्रकृति पुरुष नारी मैं वे पति काहे भूलि गई। Ibid 10-27.

Sūradāsa alone, for Vallabha has given no place to Rādhā in his system of thought. It is only Viṭṭhalanātha who has taken into account the figure of Rādhā. In view of this it seems that Sūradāsa might have been influenced by the tradition handed down to him by Jayadeva, Vidyāpati and Caṇḍīdāsa, and it is no wonder that Viṭṭhalanātha himself must have been forced to acknowledge Rādhā on the basis of these songs of Sūradāsa. From a devotional point of view Rādhā is the symbol of a favourite devotee who has succeeded by virtue of his deep devotion to arrest the object of devotion, and even to enjoy full identity with the object of devotion.

So far as the poetic representation is concerned Sūradāsa introduced Rādhā as the spouse of Kṛṣṇa. In his Kūṭa songs indications to this effect are so very vivid. She is represented as a well developed young damsel of bright complexion and her limbs possessed of unparalleled grace and exquisite beauty.[1] In the earlier associations Rādhā is an artless but a talkative young girl who has a spontaneous attraction for Kṛṣṇa who was her playmate in early childhood.[2] Kṛṣṇa too is no less attracted towards her and both of them draw nearer to each other. Their early contacts display meagre attachment. No doubt there is the eagerness moderated with bashfulness which is so natural in adolescence. In the process of time attraction develops into attachment which culminates in an unflinching love settled deeply in the hearts of the loving pair. At this stage Kṛṣṇa and Rādhā are beyond puerility. They are a fiancé and a fiancée.[3] To lend a celestial colouring to the young Kṛṣṇa and youthful Rādhā and thereby to introduce the supernatural element

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1. Pada 44, 45, 46.
2. Pada 29.
3. प्रथम स्नेह दुहुन मन मानी।
सूरदास नागरि उत नागारि राधा दोउ मिलि गाइ। S.S. 10-14.

in Kṛṣṇa's sport is the main object of Sūradāsa's characterisation.

He has presented countless portraits of the pleasant movements of this loving couple which are so very charming. With an unrivalled skill he has delineated the distinction between the mental attitudes of Rādhā and Kṛṣṇa on the one hand and their social behaviour on the other. The development of Rādhā's devotion towards Kṛṣṇa is gradually described in all its stages from attraction to complete submission or self-resignation.[1] Rādhā is portrayed by Sūradāsa in a state of mental struggle — she has lost interest in the daily course of life yet she is suffering from reserve and also from the fear of her parents.[2] Her simplicity is found transforming into sagacity, and in the company of Kṛṣṇa she is also changed. She outwits Kṛṣṇa in her jests and throws him at his wit's end. In the episode of Dānalīlā her submission to love is in evidence. She is lost in love and like most of the other Gopikās she also cares little for the limitations, either secular or sacred. Kṛṣṇa receives Rādhā as the emblem of genuine feelings and commiserates with her distress of separation. He allows himself freely to be associated with her and grants her the pleasure of his company. The skill of Sūradāsa in putting together the youthful sports of Kṛṣṇa and his amorous indulgences is indeed charming. The real phase of love dawns the approach of youth. Her personal charms are aglow with the brilliance of Kṛṣṇa's love and her eyes betray an attraction which is not very common.[3] Her brows simulate the form of a bow which releases the succession of shafts in the form of graceful glances. In this way Rādhā and Kṛṣṇa figure as a couple and the scenes of their union and separation present their love in all its vicissitudes.

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1. The various stages of devotion are given as follows in the Nāradabhakti-Sūtra-- गुणमाहात्म्यासक्ति, स्मरणासक्ति, पूजासक्ति, रूपासक्ति, दास्यासक्ति, सख्यासक्ति, वात्सल्यासक्ति, कान्तासक्ति, आत्मनिवेदनासक्ति, तन्मयतासक्ति, परमविरहासक्ति।

2. S.L.I.

3. Pada 51, 52, 53.

The character of Rādhā is presented in two ways: one through the emissaries during the period of wooing and on such occasions when Rādhā was found cross, and second, through her friends after the love between Rādhā and Kṛṣṇa had become an accomplished fact. The lyrics that treat of the union generally present a description of both the partners.[1] Few are such songs as present Rādhā all alone. She is a paragon of beauty (Sahaja Rūpa Kī Rāśi)[2] and even without any decoration she excels other damsels fully decorated. The decorations only go to enhance her natural charms as though a golden creeper is gifted with natural fragrance and nectar as well.[3] The beauty of her limbs is simply unique, all the same the beauty of her eyes needs a special mention.[4] The grace that she assumes in the amorous sports has been the source of various similes and poetic fancies.[5]

Rādhā is presented in three different situations — one, as a clever, serious, unsatiated Parakīyā heroine, second, as a proud, self-conceited and at times wrathful Svakīyā and third, as a serene, grave lady distressed by separation (Viraha-taptā). To the same extent in which the character of Rādhā is charming in her outer appearance she is so much an emblem of amorous emotion pertaining to Krsna which pervades all her movements. In fact love for Kṛṣṇa is installed in the very image of Rādhā. It is this association with Kṛṣṇa that has from the very beginning initiated her in the art of love and her cleverness grew more and more along with the depth and firmness of her affection for him.

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1. Pada 56 to 61.
2. Pada 55.
3. Pada 48.
4. Pada 51, 52, 53.
5. Pada 44.

After realising the mysteries of the secret love her keen intelligence, steadfast leanings and caution all went to conceal her love for Kṛṣṇa. It is so very evident that Rādhā has become an arch pretender even in the presence of her intimate friends and her mother. The natural reserve which a young maiden suffers on account of the social barriers no doubt stands in the way of her frequent meetings with Kṛṣṇa, and that is mainly the source of her distress, yet whenever the occasion permits a meeting, the flirting mind deeply saturated with love goes beyond control and Rādhā has often transgressed the limits in the course of her meetings with Kṛṣṇa in their usual trysts.[1] She is portrayed by Sūradāsa as one capable of captivating Kṛṣṇa in every phase be it modest, bashful, jovial or proud. Still the inseparable thirst for association with Kṛṣṇa remains ever fresh; for the maintenance of secrecy becomes the prime concern of the loving couple. The greater the obstructions in love, the greater is the warmth of love.[2] One of the causes for accelerating the vigour is the polygamous tendency of Kṛṣṇa which often disturbs the uniformity in the progress of affection. This is clearly responsible for presenting Rādhā in different mental attitudes and she in her wrathful state of mind is represented as though she were the wedded wife of Kṛṣṇa having full hold over him. In such a situation the character of Rādhā has always evinced the sense of gravity and serenity of affection, the predominance of the beloved and the importance of the concentrated affection. While attempting to present the picture of Rādhā Sūradāsa has displayed complete hold of Rādhā over the heart and soul of Kṛṣṇa. In the state of union Rādhā is the image of joy, happiness, joviality,

1. Pada 40, 48, 67.
2. S.L. 3.

inquisitiveness and of love deeply seated;[1] but in separation her character is no doubt varied — her dexterity, joviality and sprightfulness disappear and yield place to gravity and melancholy befitting a lady in love.[2]

In this context it would not be out of place to attempt a critical study of Rādhā's character from purely a rhetorical point of view. Sūradāsa has given free vent to his imaginative skill in all such places where he has presented Kṛṣṇa in his youthful revelries. In the compositions of Jayadeva, Vidyāpati and Caṇḍīdāsa there is a delineation of Rādhā, but it is among the followers of the Nimbārka school that Rādhā has for the first time been recognised as the beloved of Kṛṣṇa.[3] Among the predecessors of Sūradāsa it is Jayadeva who in his Gīta-Govinda has first drawn the picture of Rādhā in her amorous grace. She is there a youthful, loving and eager character. She is one of the many Gopikās and is aware that Kṛṣṇa is pleasure-seeking and dallies with many a damsel.[4] She is also equally given to sportiveness and is bold enough to be attracted by the charm of Kṛṣṇa.[5] She has little feeling of jealousy with other maidens and has sufficient strength to put up with all odds and evens to hit her target, namely the achievement of Kṛṣṇa's love. The shackles of natural bashfulness suddenly disappear, and the tide of love appears surging with amorousness. The depth of her love cannot be fathomed and her freedom contributes a good deal towards her charms.[6] Such is the Rādhā of Jayadeva. The Rādhā of Vidyāpati is, however, in the full bloom of adolescence. It is the striking

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1. Pada 19, 21 to 25.
2. Pada 41, 42, 43, 95.
3. अङ्गे तु वामे वृषभानुजां मुदा विराजमानामनुरूपसौभगाम् ।
सखीसहस्रैः परिसेवितां सदा स्मरेम देवीं रसकेलिकामदाम् । दशश्लोकी स्तोत्र.
4. a अनेकनारीपरिरम्भसम्भ्रमस्फुरन्मनोहारि विलासलालसम् । गी०गो० 1-3-12.
b गोपकदम्बनितम्बवतीमुखचुम्बनलम्भितलोभम् । Ibid 2, 3-4.
5. चंद्रकचारुमयूरशिखण्डकमण्डलवलयितकेशम् ।
4. प्रचुरपुरंदरधनुरनुरंजितमेदुरमुदिरसुवेशम् ॥ Ibid 2, 3-4.
6. स्मरसमरोचितविरचितवेशा । गलितकुसुमदलविलुलितकेशा ।
कापि चपला मधुरिपुणा विलसति युवतिरधिकगुणा ॥ Ibid 7, 14-1.

fancy of Vidyāpati to conceive Rādhā in a form which combines childhood with the early youth, so much so that the pair of Rādhā's eyes has covered the entire range up to her ears.[1] Rādhā is a simple girl unaffected by the consciousness of her youth at the stage she comes across Kṛṣṇa. Their meeting is also curious and their union and separation present beautiful pictures of the youthful couple. The lyrics of Vidyāpati make considerable mention of the good offices of the emissaries as well. They act as clever go-betweens from both the sides and execute the task with great efficiency. At last the love is accomplished. Rādhā knows no bounds to her joys and could not help to ejaculate 'What to speak of my rejoicings, my friend! Mādhava is now a daily visitor to my place'.[2] In short Rādhā of Vidyāpati is a young girl to begin with, then a simple artless girl, then devoted to pleasantry and in her mature form she is in heart and soul transmuted into Krsna and nothing else.[3] The culmination of her bliss lies in untold ecstasy and joyful sports become the inseparable feature of her portrait.

Rādhā of Caṇḍīdāsa is so much different from that of Jayadeva and Vidyāpati. Her make-up is of more tender feelings and her character is highly sentimental. It appears she is from the beginning to the end a person given to melancholy and her portrait is one that is constantly shedding tears. Her life is absorbed in Kṛṣṇa all the time and marvellous is her affection towards him. She is beside herself even with the slightest apprehension of the disaster of separation. She craves only for being an inseparable associate of Kṛṣṇa, but does not feel restless about the revelries of love.[4]

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1. शैशव यौवन दुहु मिलि गेल। श्रवन क पंथ दुहु लोचन मेल। वचनक चातुरि लहुलहु हास। धरनीए चाँद करत परकास॥ वि॰प॰.
2. कि कहब रे सखि आनंद थोर। चिर दिने माधव मंदिर मोर। दारुन बसन्त जात दुख देत। हरिमुख हेरइते सब दुख गेल॥ Ibid.
3. a विद्यापति की राधा कई चित्रों का समष्टिरूप है। जयदेव की राधा की भाँति उसमें शरीर का भाग अधिक है हृदय का कम x x x -- (Dr. D.C. Sen)
b विद्यापति की राधा में प्रेम की अपेक्षा विलास अधिक है, उसमें गम्भीरता का अटल स्थैर्य नहीं है। R. Tagore.
4. तुमि मोर पति तुमि मोर गति मन नाहि आन भय। चं॰दा॰.

Candīdāsa has always tried to present Rādhā as a Parakīyā heroine and the delicacy of situation thus presents the very subtle attitude of mind and tender feelings of her affectionate heart. She is an unrivalled picture so far as the identity of purpose and of mind are concerned. She is not a timid beloved afraid of the popular reproach but in a sense she is first a devotee and then a beloved.[1] Compared to the Rādhā presented by the above-mentioned poets, the Rādhā of Sūra is, indeed, substantially different. She is much unlike the Rādhā of Jayadeva who is essentially amorous and in full bloom of youth, nor is she like the Rādhā of Vidyāpati who is only a beloved on the verge of fresh youth. She is not even like the Rādhā of Candīdāsa who is completely Parakīyā. Sūra's Rādhā is neither an ordinary Gopī nor is she much different from it. She is the wife of Kṛṣṇa and hence she is a Svakīyā heroine. Her personality is obviously distinct and impresses itself as it were in full form. Rādhā of Sūra is more stiff than that of Candīdāsa who gets easily persuaded by the solicitations of Kṛṣṇa. Sūradāsa's Rādhā is more conscious of herself and does not easily give in to Kṛṣṇa who is restless on account of her separation. Kṛṣṇa is reported to have fallen in swoon, yet it does not stir Rādhā at all. All the same with this much of conceit she is confident of Kṛṣṇa being wholly and solely hers. It is only when she comes to know that Kṛṣṇa is going away from her house that the tide of her affection rends the barrier of conceit and she tarries for a moment to dress up and convey to her paramour through her friend that she is following him almost at his heels. In order to make these episodes more striking Sūradāsa has subscribed to the growth of affection between Rādhā and Kṛṣṇa, the pleasant ground of the land of Braja, and the sweet panorama of nature's

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1. कानु से जीवन जाति प्रान धन ए दुइ आँखिन तारा।
परान अधिक हियार पुतली निमिखे निमिखे तारा॥ चं॰ दा॰.

life associated with it. Moreover the love of Rādhā and Kṛṣṇa, in the hands of Sūradāsa becomes more or less a domestic affair — a feature totally absent in the depiction of this episode by other poets. Sūra has placed Rādhā on a high pedestal of chastity; a celestial sacredness thus enwraps the normal attraction towards beauty and consequent craving for it. In the poetry of Sūradāsa beauty thus ceases to be an object of incestuous passion which is mostly the vital element in the majority of romantic poetry. Sūradāsa takes an account of all the features of amorousness, still he is above the degenerate romanticism and even his reader remains uniformly regardful for the venerable couple of Rādhā and Kṛṣṇa. His poetic art, therefore, bears a vivid stamp of his serene heart, unflinching devotion and purity of mind and spirit with which he infuses his hero and the heroine and places them above the level of lascivious longing for what appears to be comely and beautiful.

<u>Emotional and Sentimental Suggestion</u>

In Sūra's poetry Sentiments (Rasa) of diverse types are expressed in various ways. Nevertheless the predominating Sentiment in his Kūṭa lyrics is the Sentiment of love expressed in three different forms of devotion — Vinaya, Vātsalya and Mādhurya. According to some critics in his adorative songs there prevails on the whole the Sentiment of quietitude (Śānta Rasa)[1] but in fact what appears as such is essentially the feeling of devotion (Bhakti-bhāva) which permeates all his poetry. In such songs the permanent emotion (Sthāyī bhāva) of the sentiment of quietitude — despondency (Nirveda)-is not appreciably visible but what is so evident is the deep love towards the Supreme Being

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1. Sūra Sāhitya Kī Bhūmikā.

(Bhagavat-Viṣayā Rati). It is in fact the poetic art of Sūra that has contributed an element of sobriety even to this aspect of Rati. Hence it will be more appropriate to class this peculiar type of love as the sentiment of devotional love (Bhakti-Rasa). The author of Ujjvalanīlamaṇi has chosen to name it as the Bright Sentiment technically called 'the Ujjvala Rasa'.[1] Dr. H.P. Dvivedī is inclined to assign the name of Ujjvala Rasa to Bhakti Rasa presumably on the authority of the Ujjvalanīlamaṇi.[2] The substratum (Āśraya) of this sentiment is no doubt the devotee and in the present case the poet Sūradāsa himself, and the determinant (Ālambana) is the merciful, kind-hearted and benevolent Lord. The miseries of this world multiplied by various passions, the ephemeral character of the universe and the unsubstantial nature of all that is contained therein are the factors (Uddīppana) that promote this sentiment and its after-effects (Vyabhicāribhāvas) are the piteous plight of the devotee, a feeling of self-reproach and the enlightenment of the innerself. A complete unfoldment of all these factors contribute to the full development of Bhakti Rasa, for then there is the apposite mingling of complementary feelings of self-surrender, beseeching attitude, the expression of utter helplessness and a spirit of solicitude for divine grace and for the grant of never-failing spirit of devotion unto the Lord.

In these songs the poet, on the one hand as a devotee in the most ordinary state of emotion, attempts at the cessation of his senses to perform their natural functions, and admonishes his self to desist from the attractions of mundane life and thereby deliver itself from worldly miseries and attachment, and on the other, he dwells on the mercy and benevolence of

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1. Ujjvalanīlamaṇi.
2. H.S. Bhūmikā.

God and desires to be in complete unison with Him.

Then again those lyrics which delineate Kṛṣṇa in the swing of his juvenile sports present a manifestation of filial affection or the Vātsalya Rasa. Filial affection too is that variety of love which has reference to such objects as the son, the pupil and others in locofilii. According to the schools of early poeticians such affection is only a form of emotion (Bhāva) — a variety of Rati, but its enduring character has brought into being an independent Rasa called Vātsalya, which in the hands of Sūra has risen to the status of Rasa on par with Bhakti.[1]

In Hindi Literature specially among the followers of Vallabha, Kṛṣṇa in his infant form has been recognised as an object of devotion in which his sports occupy a prominent place. In the songs describing the sports of young Kṛṣṇa the Bhakti has been correlated with the Bhakti in any other form. This has been largely responsible for the predominance of Vātsalya in the compositions of Sūradāsa and in those of the other poets of the Puṣṭi School. While describing such sprightly sports of young Kṛṣṇa the main object of the poet is to establish complete identity with his object of affection. Nanda and his spouse Yaśodā in particular are the substrata (Āśraya) of affection in reference to the Bālalīlā of Kṛṣṇa. Yaśodā plays a double role — the woman and the mother — and her affection towards Kṛṣṇa represents the true Vātsalya Rasa or filial sentiment. Bāla-Kṛṣṇa being the sole determinant (Ālambana), his sports and his movements that are artlessly simple, are the excitants (Uddīpana) and joviality of the mother and her delight are the ensuants (anubhāvas) that bring forth the sentiment of Vatsala. Like the erotic

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1. वत्सलोऽपि दशमो रसः। S.D.P. 182.
स्फुटं चमत्कारितया वत्सलं च रसं विदुः।

sentiment the Vātsalya Rasa too has twofold form - union and separation (Samyoga and Vipralambha). Though Sūra is equally adept in the manifestation of both these aspects, in his Kūṭa songs only one form, that of union, is mainly manifested. The aid of the Svabhāvokti Alaṅkāra is invoked by the poet in the representation of this sentiment. The poet is conversant with child-psychology and he has even introduced at places the element of marvel while describing Kṛṣṇa's sports. The marvel is no doubt merely ancillary and holds only a subordinate position. Whatever it may be the marvellous too has for its subject the uncommon beauty of Kṛṣṇa which is represented in its varied aspects. Such descriptions of that charming limbs of Bāla Kṛṣṇa have been frequently repeated, but it is no flaw as it does in fact promote the sentiment of Vātsalya. Here the poet has given an indication of his fondness for amusements and has also exhibited his skill in creating a sense of wonder and curiosity mixed with mysticism.

In both these types of lyrics - adorative and affectionate - the sentimental aspect is more prominent than the artistic one. The manifestation of feelings in them is but natural and spontaneity of expression would leave no room for figurative indulgence. The poet, however, resorts to the use of mysterious expression through the aid of metaphorical hyperbole when his muse soars above the range of feelings and he finds the aid of ordinary figures of speech inadequate for his requirements. In his description of objects he refers merely to Upamānas (the objects of comparison) and herein lies his Kūṭatva (obliquity). For example in the poem 'Nārī eka dasaum disi vicarati'[1] Māyā is spoken of as a woman and in 'Madhau ju yaha merī ika gāī'[2] Tṛṣṇā (ambition) is represented as a cow.

1. Pada 138.
2. Pada 2.

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1. Pada 138.
2. Pada 2.

Likewise in describing the limbs of Kṛṣṇa the poet has used the well known standards of comparison such as the lotus, the sun, the moon, Khañjana bird and the like.[1] His versatile genius and tropical expressions fill his songs with a wonder of high order through the unremitting succession of feelings which could not help avoiding abstruseness of expression. This may account for the intricacy of Kūṭa style in these poems. At certain places the poet like Kabir and others has also employed the mode of generalisation for the purpose of manifesting some hidden depths of his feelings, e.g. :-

चकई री चलि चलि चरन सरोवर जहाँ न प्रेम वियोग ।
निसिदिन राम राम की बरषा भय रुज नहिं दुख सोग ।।
जहाँ सनक से मीन हंस सिव मुनि जन रवि नख प्रभाप्रकास ।
प्रफुलित कमल निमिष नहिं ससि डर रावत निगम सुबास ।।
जेहि सर सुभग मुक्ति मुक्ताफल सुकृत अमृत रस पीवै ।
सो सर छाँड़ि कुबुधि विहंगम इहाँ कहा रहि कीजै ।।

(O Cakavī - i.e. the individual soul - let us go to that pond of the feet of God where there is no fear of separation in love; where there is always the rain of Rāma Rāma (i.e., the utterance of the name of God); where there is no terror, disease, pain or sorrow; where there are fish in the form of the sages like Sanaka, Sanandana etc., swan in the form of god Śiva and sunshine in the form of saints and ascetics; where the lotuses (hearts of the devotees) are always blooming (merged in eternal bliss) without any fear of the moon (worldly allurements) and where there exists fragrance in the form of the Vedas. In that pond there are pearls in the form of Salvation and nectar in the form of virtues.

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1. Pada 10, 13.
2.S.S.I-337.

O foolish bird! what will you do by staying here and leaving that beautiful pond?).

There is a faint glimpse of the other world in this verse. With this may be compared the following verse of Kabir:-

हंसा प्यारे सरवर तजि कहं जाय ।
जेहि सरवर बिच मोती चुगते बहुविध केलि कराय ।।
सूख ताल पुरइनि जल छाँड़ै कमल गयौ कुम्हिलाय ।
कह कबीर जो अबकी बिछुरै बहुरि मिलै कब आय ।।[1]

(O dear goose! - the individual soul - why do you leave this pool and go elsewhere? The pool where you used to pick up pearls and make merriments in diverse ways is now dried up, water has forsaken the lotuses which have there on that account, now withered. Kabir says:- should you be separated from this ever-fresh pool now, nobody knows when you will be associated with it again). Here a contrast is made by the poet between the mortal world and the immortal feet of God representing the spiritual realm. Notwithstanding the similarity of the subject matter in the two poems there is obviously a world of difference between the two representations. By the use of metaphors Sūra has rendered his mysterious world more lively, emotional and delightful.

Śṛṅgāra

In the amorous lyrics the dominant sentiment is that of Śṛṅgāra. In these lyrics both the forms of love - in union and in separation (Sambhoga and Vipralambha) - are fully delineated and the erotic sentiment manifests itself in all its aspects in every detail. Love depicted here is

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1. K.G. 1 -

essentially human. None of Sūra's predecessors has succeeded in bringing out the different phases of union and separation with such minuteness as Sūra in his composition. The beauty lies especially in lending a celestial background to his love episodes and keenness of observation is evident in the vigour of emotional expression of the love sports of Rādhā and other Gopikās with Kṛṣṇa. For it is obvious that no form of affection can have that delightful attraction as would be available in the amorous relation between a man and a woman. The emotions of Rādhā and other maids as portrayed by Sūradāsa may be conveniently classified into three categories -- (1) love before accomplishment (Pūrvānurāga) which evokes a feeling of eagerness in the hearts of the maids and prompts them along the course of love. This we find only up to the end of Dānalīlā; (2) the accomplished love which presents strikingly the depth of affection both in union as well as in intermittent separation; and (3) a long separation ending in union which presents vividly diverse stages and phases of distress.

We may now treat them in greater detail. The first manifests itself at the first sight of the lover and the beloved. The personal charm of Kṛṣṇa makes an impression on the heart of the Gopīs with an intensity that even at the first sight they are filled with a longing for him. Even in its yearning passion the Gopīs feel delight and they become subject to the natural state of emotion. So is the case with Rādhā who immediately places herself in the position of a belle loving her paramour Kṛṣṇa. Her heart becomes saturated with eagerness, impatience and other ensuant feelings which denote the manifestation of her love for Kṛṣṇa. In union the poet has described the various sports and merriments of Rādhā and Kṛṣṇa in the state of

their dalliance and also drawn pen-pictures of their form. His descriptions of māna (anger), manuhāra (supplication) and surati (dalliance) are fascinating and present beautiful specimens of the poet's analysis of the psyche of the loving couple. In describing separation Sūradāsa's skill is at its best. Indeed, the delineation of love in separation is more difficult than that in union for it demands of the poet an insight into the shades and stages of the various feelings and emotions related to the finest sentiment of human heart i.e. Śṛṅgāra. That is why separation is deemed to be the real feeder and touchstone of love.[1] Sūradāsa has depicted in his Kūṭa lyrics the pangs of separation of Rādhā and Kṛṣṇa, their varying attitudes of mind and feelings of heart and has also described many excitants (uddīpanas) in an extremely vivid and charming manner. In these lyrics the poet has given the minutest details of the love-sports of Rādhā and Kṛṣṇa which indicate his keen observation and intense insight into love-affairs. In separation Sūra has also described the various states of mind, e.g. eagerness (abhilāṣā), anxiety (cintā), memory (smaraṇa), repeating the merits of the object of love (guṇakathana), affliction (udvega), prating (pralāpa), madness (unmāda), disease (vyādhi), stupefication (jaḍatā) and swoon (mūrcchā).

Sūra has also taken every care to present the varieties of the heroine (Nāyikā-bheda) placing her in different situations, while describing the amorous sports of the couple. This in fact is an essential attribute of the Śṛṅgāra rasa. In the Sāhityalaharī the poet has dwelt upon

1. न बिना विप्रलम्भेन संभोगः पुष्टिमश्नुते।

this subject in great length but even in the Kūṭa lyrics available in the Sūrasāgara the songs treating this subject are in not negligible in number. A gradual development of love between Rādhā and Kṛṣṇa, the various vicissitudes of their amorous behaviour including the features of wrath, taunts, meetings and the like are presented in different phases. Since in the Puṣṭimārga of Vaiṣṇavism much importance is attached to the wedded heroine, she is introduced as such in all her stages from simplicity to perfect maturity. The association with a woman not legally one's own is not deemed commendable, still the feelings of love in relation to the Gopikās and the various amorous sports related thereto are included in the lyrics of Sūradāsa which are intended to present the element of love with the woman out of wedlock. Besides this there are portraits of the proud, the wrathful and other types of the heroine also placed in different situations as one whose partner is away from her and the like.

It would not be out of place here to recall that it had become almost conventional with the poets of the mediaeval age to describe the amorous actions of their object of devotion simultaneously with the expression of their adoration for him. For this reason the description of the heroine in all her manifestations found a suitable place in their compositions.

In spite of the fullest expressions of the amorous feelings in these lyrics there is nothing repugnant to decency, for the poet has very successfully draped them in the robes of devotion. This purging of what might be indecent is the highest achievement of Sūradāsa. One who views merely the aspect of Nāyikābheda in Sūra's compositions will look upon him as a poet infatuated with passion. But Sūra was really a great devotee and free from worldly attachment. Consequently

the contradiction which a shallow critic finds in his love is untenable. Sūradāsa's Kṛṣṇa is not an ordinary hero nor his Rādhā an ordinary heroine, but they are supernatural beings. Therefore, their amorous deeds cannot degenerate to the level of our emotions. As Sir George Grierson remarks, 'No devoted Hindu ever entertains even in the least a wild idea while reading Sūradāsa as the Christians while reading the Songs of Solomon'.

Adbhuta

Besides the aforesaid sentiments there is also found the sentiment of marvel in these lyrics. In fact each one of the above-mentioned sentiments is blended with the sentiment of marvel. It is said by some critics that wonder (camatkāra) is the very essence of poetic relish and as it is invariably connected with marvel, the marvellous sentiment is pre-eminent in every poetic composition.[1] This is indeed the very life-breath, the essence of the Kūṭa lyrics of Sūradāsa. Sūra has presented this sentiment in his descriptions of the personal charm and beauty of Kṛṣṇa[2] and at some places when he is out to describe some extraordinary feat in the love-affairs of Rādhā and Kṛṣṇa.[3]

Aesthetic Sense and Imagination

Sūra possessed not only a deep insight into the inner feelings of the human heart but also profound imagination, keen observation and a high sense of aesthetic appreciation of the human form as well as the external nature. His ideal concept of the beauty of human form is contained in the

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1. रसे सारश्चमत्कारः सर्वत्राप्यनुभूयते ।
तच्चमत्कारसारत्वे सर्वत्राप्यद्भुतो रसः ॥ S.D.p.71.
2. Pada. 10, 13, 14.
3. Pade- 22, 63, 64.

innumerable portraits of the beauty, grace and charm of Kṛṣṇa and Rādhā in different situations and environments. In these portraits the poet has described every limb in detail and often repeated a similar description in several poems but every time presenting a fresh picture in different moods. Every form is so vivid and distinct that it appears before the eyes of the reader as if in a real and visible outline. The beauty of form is described either through the use of poetic figures like the Upamā, Utprekṣā, Rūpaka etc., or through the delineation of effect.

The presentation of remote pictures and the attributes of others being ascribed to the subject matter of description provides a scope to the poet for the display of his imagination. For, in order to express his appreciation of beauty in human elements as personal charm, personal habits and individual activities in their scenic or emotional background, the poet has to take recourse to the method of describing the Prastuta through the Aprastuta, which is known in poetics as Alaṅkāra. The introduction of the Aprastuta is the only mode by which a poet can hope to achieve his object, and Sūradāsa seldom hesitates to make ample use of this device in his lyrics in all possible ways. Thus for a proper criticism of his lyrics, it becomes necessary to examine the Alaṅkāras contained in them. In the pure adorative lyrics there is not much scope for imagination. For the determinant (Ālambana) of the feeling of devotion (Bhakti-Rati) is the merciful, kind-hearted and benevolent God who by his very nature is ever ready to protect his devotee even in the absence of any cause or for insufficiency of cause or the opposition of cause. In order to depict this nature of God the poet has generally employed the Vibhāvanā Alaṅkāra and at certain places, the figures of pseudo-contradiction (Virodhābhāsa), Asangati, Viṣama, Anyokti and

Atiśayokti as well. It is, however, in the lyrics of Vātsalya (filial affection) and Dāmpatya (love) that the poet's imagination has found greater scope for its manifestation.

In describing the beauty of form the poet has fancied innumerable objects as standards of comparison (Upamānas). The colour of Kṛṣṇa's body is dark. For the precise connotation of this dark colour, Sūra has introduced for comparison the blue lotus (Nīla Kamala) and the new cloud (Nīla Jalada) but even these fail to give more than a faint idea of Kṛṣṇa's colour. The real fancy of the poet in this respect is difficult to understand. The dark colour is generally not regarded by people as an emblem of beauty, but Sūradāsa has so adroitly depicted the dark colour of Kṛṣṇa that it becomes marvellously beautiful, commanding universal attraction. The hair are curly and look like the bees. For the hair hanging on the face the poet suggests a beautiful fancy, 'as if the moon is going to meet a mass of darkness'. The face possesses the beauty of the moon or a lotus; the eyebrows resemble a bow while the eyes are large and fickle. For the beauty of the eyes the poet has fancied many standards of comparison (Upamānas), e.g., a blue lotus, Khañjana, a fish, a young fawn.[1] All these even if combined together give only a faint idea of the beauty and charm of Kṛṣṇa's eyes. The nose is like that of a parrot, the lips like a lotus, Bandhūka flower, a coral or a Bimba fruit. The teeth bear the lustre of lightning and the voice is sweet as that of a cuckoo. The cheeks possess unparalleled beauty and the neck resembles a conch. The hands are red and tender like a real lotus and the fingers are also beautiful as the crescent of the moon. The arms are long hanging up to the

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1. Pada 16.

thighs and look like a serpent in grace and flexibility. The beauty of the hair on the abdomen (Romarāji) is like a column of smoke visible faintly in the midst of blue clouds. The navel is like a lake, the waist is thin as that of a lion, the feet are red and tender as a lotus and the nails shine with greater lustre as the sun and the moon, while the gait resembles that of the Airavata Elephant.

On his body he wears a yellow loin cloth which matches a streak of lightning. In the feet the sweet jingling anklets are conceived as swans. Round his waist he has a girdle and in the ears the ear-rings of the shape of a dolphin. On the head there is a crown of peacock feathers and on the chest there hangs the pearl necklace. On the forehead there is a red mark and on the lips is balanced the flute. The most attractive posture is that of Tribhangī that enchants the Gopikās. The poet fancies this situation 'as if beauty is walking sportively on a red lotus'. In all this description the poet's emphasis is not so much on the real form as on the suggestion of its being highly attractive. Thus in describing the beauty of Kṛṣṇa as a determinant for the love of Gopikās, the poet's imagination is highly embellished.

The beauty of woman-form is described in general through the beauty of the Gopikās and in particular through that of Rādhā. In the Kūṭa lyrics there are very few statements about the Gopikās. Only in the episode of Dānalīlā, their limbs are described through the standards of comparison (Upamānas). It is, in fact, the beauty of Rādhā which finds a prominent place. She is a woman of unparalleled beauty. With the approach of youth a damsel develops charm, hence Sūra has described in detail the beauty of Rādhā at this age. All her limbs are full of exquisite grace, but the beauty

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The beauty of woman-form is described in general through the beauty of the Gopikās and in particular through that of Rādhā. In the Kīta lyrics there are very few statements about the Gopikās. Only in the episode of Rāsalīlā, their limbs are described through the standards of comparison (Upamānas). It is, in fact, the beauty of Rādhā which finds a prominent place. She is a woman of unparalleled beauty. With the approach of youth a change develops there. Sūra has described in detail the beauty of Rādhā at this age. All her limbs are full of exquisite grace. But the beauty

of her large and piercing eyes is simply bewitching. The eyes have been described in a number of poems. In portraying the various limbs the poet has resorted to the conventional similes and fancies. The body is described as a beautiful creeper possessing the lustre of lightning or of gold. The nails are like twenty moons, feet like a pair of lotuses, thighs like a plantain tree or a golden pillar or the trunk of an elephant, waist like that of a lion, navel like a lake, breasts like Śrīphala or golden pitchers, or the fruit of Tāla or Mālūra fruit or a mountain, nipples like the bees, arms like serpents or lotus-stalks, hands like a lotus, neck like a pigeon, chin like a flower, lips like coral, Bandhūka or Bimba, voice like that of a cuckoo, teeth like the seeds of pomegranate or Kunda or the particles of thunderbolt, and nose like a parrot. The eyes resemble a fish, Cakora, Khañjana, a young fawn or a bee. The brows look like a bow, side-glances as arrows, face as the moon or lotus, cheeks as a conch, hair like the bees, braid like a serpent, gait as that of a swan and smile like a pearl-necklace. While describing smile the poet suggests a beautiful fancy -- a parrot (in the form of nose) is sitting near a pomegranate (white teeth) but it does not move its beak to eat it as if seeing the bow (of brows) in the hands of Cupid it becomes terrified. The body is decorated with sixteen kinds of ornaments. In order to attract the mind of the reader the poet has repeated the description of the whole body from head to toe or of a particular limb in several poems. The art of describing the beauty lies mainly in portraying the pictures which are so charming and attractive.

While describing the actual state of dalliance the poet has suggested a chain of poetic fancies. Rādhā and Kṛṣṇa both are skilled warriors in the battle of dalliance.

They have worn the armours of garment on their bodies, taken the bows of eyebrows with the string of winking and are discharging the arrows by side-glances. Kṛṣṇa has put his flute on the ground and has now tied his arms round those of Rādhā. It seems as if the oceans of love have crossed the shores (of propriety) and met together. The golden creeper (in the form of Rādhā) has twined itself round the Tamāla Tree (in the form of Kṛṣṇa). It appears as if the moon (Rādhā's face) in company with a swarm of bees (hair) comes and goes in the clouds (face of Kṛṣṇa); or the Yamunā finding herself unable to contain herself between the two banks is surging towards the Gaṅgā; or the sun accompanied by Khañjana and Mina is performing the terrific dance (Tāṇḍava) on a red lotus or the stars are falling from the sky and meeting the ocean, or a pair of serpents have twisted in joy round a golden pitcher, or lightning flashing in the clouds appears sometimes moving and at others motionless; at one time it appears to be daylight, while at another it is pitch dark as in the night of Amāvāsyā; or a lotus without stalk is turned down a little in water, or a pair of swan and crane sitting on a peak are making noise.[1] In describing the beauty of the form with the marks of dalliance, too, the poet has suggested many fancies, e.g. the beauty of the breasts smeared with sandal is described as the rise of two moons in blue clouds.

Attachment to the beauty of form (Rūpā-Śakti) had a great importance in Vallabha school. The preceptor has called it also a kind of devotion. This is the reason why Sūra and other Aṣṭachāpa poets have described so profoundly the charm of the person of Rādhā and Kṛṣṇa. In these portraits

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1. Pada 48.

Sura has fancied many moods and phases of Radha and Krṣṇa in their love-sports which in their union specially presents a high dramatic element. In these portraits Sura has also displayed his deep knowledge of human psychology which helps a great deal in delineating the feelings and emotions. In both the kinds of love, in union and in separation, various kinds of feelings such as eagerness, anxiety, joy, sorrow, affliction, wonder, etc., have been depicted so vividly as if they indicate the poet's own individual experience of them.

Nature

Ample description of external nature is found in Sūradāsa's works which by all standards of comparison may be regarded as charming, but in the Kūṭa lyrics the poet's portrayal of nature lacks direct reference to it. Nature is employed mainly as a background for the description of human form and feelings and as such it is described either as an excitant providing an environment for human activity or as a sympathetic companion of man, participating in all his actions and emotions. Besides, natural objects and phenomena furnish mostly the material for figures of speech. There is only one Kūṭa lyric in which some natural phenomena are described in a figurative style, e.g.,

घाए घाएँ चहुं दिसि तैं घनघोर ।
मानौं मत मदन को हाथी बलकरि बंधनतोर ॥
धावत पवन महावत हूं तैं गुरमन अंकुस मारैं ।
बगपंगति मानौं उरहू तैं अवधि सरोवर फोरैं ॥

1.

(My friend! the clouds are gathering in the sky from all directions as if the intoxicated elephant of Cupid has forcibly

1. Pada 136.

broken the bonds and is wandering about. They are driven by the elephant driver in the form of wind and are piercing even the hearts of the gods. The line of white cranes is trying as if to swim over the tank in the form of the limit of time). Here the clouds are compared with the intoxicated elephant of Cupid and wind with the elephant driver.

In the form of excitants nature is inactive and becomes silent after furnishing the proper environment, e.g.,

बैठी जाइ कुंजन ओर ।
तकत है वृषभानु नंदिनि ललित नंद किसोर ।।
बात सूल चित सचु चित लागत उलट दुख फेर ।
सूरै गए सुर कुल सुरत बिरह भर्त्सति फेर ।। 2.

(Rādhā, having dedicated herself to Krṣṇa, is looking for him today towards the bowers. The breeze is causing her pain and the flowers appear like thorns. Sūra says that due to separation Rādhā is censuring them). Here the bower, breeze and flowers etc, are the excitants which are heightening the feelings of separation of Rādhā from her spouse Krṣṇa. Similarly in the following lyric Sandal, wind, musk, and the moon etc., are described as excitants:-

हरि बिनु पावक प्रगट भयौरी ।
मारुत बिनु ब्राता पितु प्रेरित ताप्रति पावन छाँडि गयौरी ।।
हरबुल वाहन तारिपु भोजन सीतागत अंग अनल गयौरी ।
मृगमद स्वाद मोद नहिं भावत दधिसुत भान समान भयौरी ।।
वारिधसुत पति क्रोध कियौ सखि मेटि दकार सकार लयौरी ।
सूरदास प्रभु सिंधु सुता पितु कोपि समर कर चाप लयौरी ।।

2

1. S.L. 34

2. Pada 89.

(My friend! Cupid has appeared in the form of fire and he has now given up his nature of protecting the beings. Sandal and wind also look like fire and the taste of musk does not give any delight. The moon is afflicting like the sun and the God Viṣṇu too has become angry and so he has forsaken his title of Dayānidhi (treasure of mercy) and assumed instead the title of Śūlanidhi (treasure of thorns). Sūradāsa says that Viṣṇu in the absence of his beloved Lakṣmī has now taken up a bow in anger).

As a sympathetic companion, nature is active and it appears to be well acquainted with man. It seems participating in his pain and pleasure and all other feelings of the human heart, particularly a distressed heart. In the following verse the various objects such as parrot, pigeon, bee, cuckoo etc., are shown to have lost themselves in the magic charm of the sweet note of Kṛṣṇa's flute:-

जब हरि मुरली अधर धरी ।
गृहव्यौहार तजे आरज पथ चलत न संक करी ।।
पदरिपु पट अटक्यौ अति आतुर उलटि न पलटहरी ।
सिवसुत वाहन आइ मिले तहँ सुधि विधि सकल हरी ।।
दुरि गए कीर, कपोत, मधुप, पिक सारंग सुधि बिसरी
उडुपति, विद्रुम, बिंब खिसाने, दामिनि अधिक डरी ।
निरखै स्याम पतंग सुता तट आनन्द उमँगि भरी ।
सूर स्याम कौं मिलीं परसपर प्रेम प्रवाह ढरी ।।

1

(No sooner than Kṛṣṇa placed the flute on his lips, the Gopī left all her domestic duties and had no hesitation in treading the path (in pursuit of Kṛṣṇa) unapproved by the good. In a hurry her garment was caught by a thorn and so she stood still as she could neither get on nor turn

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1. Pada 17.

back. In the meantime there came peacocks at whose sight she lost all her senses. The parrot, pigeon, bee and cuckoo all hid themselves and the deer lost his memory. The moon, coral, and Bimba all disappeared and even the lightning was much frightened. The Gopī then saw Kṛṣṇa standing on the bank of the Yamunā and she was filled with great delight. Sūra says that the couple met and together let flow a stream of love).

It is, however, in the figures of speech that nature plays an important role. Innumerable objects of nature furnish material for the use of similes, poetic fancies, metaphors and hyperboles etc. and it is through them that the principal subjects of description are described and their charm and effectiveness are brought out distinctly. These natural objects have been taken from the selected, impressive and beautiful scenes and thus the beauty of nature is described through the figures of speech in an indirect way. Most of these objects belong either to the sky or to lakes and water. The sun, the moon, lightning, clouds, stars, darkness and light belong to the sky; river, ocean, lake, the Gaṅgā, the Yamunā, oyster, pearls, conch etc. belong to water; tree, bower, creepers, flower, leaf, lotus, mango, Śrīphala, plantain, lotus stalk, Tāla Tree, Mālūra fruit, Tamāla, Sandal, forest, kunda, Bandhūka, Bimba, coral, Kalpataru and pomegranate etc. belong to the vegetable world; the earth, mountain, Sumeru, Himālaya, fire, etc. belong to the earth and deer, lion, elephant, cow, bull, monkey, serpent, peacock, crow, Khañjana, bee, cuckoo, pigeon, cakora, cātaka, swan, parrot, frog, fish and moth belong to the world of living creatures. These natural objects figure as Aprastuta for the description of the Prastuta.

Style and art of presentation

The Kūṭa lyrics distinguish themselves more prominently in respect of their figurative style and the art of presentation. From this point of view these lyrics evince the genius of the poet, aptness in the choice of words, richness of vocabulary, and concinnity of diction. So far as the variety of composition is concerned the lyrics present specimens of all the possible forms of Kūṭa and of the various accepted modes of diction. They display Sūradāsa's poetic skill and originality of high order which place him in the first row of the distinguished galaxy of Hindi poets. One of the striking features that fascinates a reader is the beautiful rhythm of structure in keeping with the prevailing sentiments which proves that Sūradāsa has nicely maintained the standard of the well known dictum regarding 'the agreement of sound with sense'. In some of the Kuta lyrics there is no doubt some lack of perspiquity and tenderness and consequently of sweetness, still once the reader is able to probe deep through the outer stiff skull of their structure, he is able to relish the piquancy of the most tasteful and vivifying flavour of thoughts and emotions as one feels when dealing with a cocoanut fruit. There is ample loveliness in their figurative descriptions.

Poetic devices. - Use of figures of speech

Sūra has employed a number of devices and verbal artifices in his lyrics. Among them the use of the Alaṅkāras plays an important part. The Alaṅkāras are used in two ways — (i) for the promotion of aesthetic sense and (ii) as a device to bring about obliquity in the expression. As regards the first Sūra has generally used the figures of sense (Arthālaṅkāras) and among them too mostly those that are based on similitude, e.g., Upamā, Utprekṣā,

Rūpaka and Atiśayokti etc. Of those that are based on contradiction, Vibhāvanā and Vakroti figure more prominently while among those based on reminiscence Sandeha and Smaraṇa are more conspicuous. Due to the presence of a good deal of the psychological element even Svabhāvokti has been profusely used. As a device to bring obliquity Yamaka, Śleṣa, Rūpaka, Rūpakātiśayokti, Virodhābhāsa and Aprastuta Praśaṁsā have been mostly employed. At certain places Anyokti and Samāsokti have also been utilised. Sūradāsa is very fond of Upamā, Utprekṣā and Rūpaka. Illustrations of these have already been given earlier in the descriptions of the beauty of Rādhā and Kṛṣṇa. Below is illustrated the use of the Alaṅkāras as a device for bringing obliquity of expression.

Sūra has employed Kūṭa expression to serve a threefold purpose — (1) to insert the element of strikingness while denoting the sense clearly and directly, (2) to evolve the mode of aesthetic expression in a mysterious manner and (3) to leaven the acuteness of the distressed situation in love and separation. Where the poet intends to elucidate a particular sense and also create wonder he makes use of the Yamaka Alaṅkāra. This type of Kūṭa is made use of when the poet desires to express the mystical charm of the personality of Rādhā or Kṛṣṇa. As an illustration the following verse may be cited:-

सारंग सम कर नीक नीक सम सारंग सरस बखानै ।
सारंग बस भय भय बस सारंग सारंग बिसमै मानै ।।
सारंग बैरत उर सारंग तैं सारंग सुत ढिग आवै ।
ढूंढि सुत सुभाय चित समुझत सारंग जाई मिलावै ।।
यह बहुगुन कहियै न जोग जुग देखत ही बनि आवै ।
सूरदास चित सखी समुझि करि बिसई चिपै मिलावै ।। 1.

1. S.L. 4.

(People speak of the beauty of her eyes like that of a fawn and the beauty of a fawn like that of her eyes. The eyes give up fear under the influence of love and the fawn gives up music due to fear. Thus the fawn is amazed by this striking similarity. In pursuit of Krsna the eyes have come up from the lotus (heart) to the stage of collyrium. The friend knowing the nature of her friend has brought about the union with her spouse. This wonderful thing cannot be described in words but can only be witnessed with eyes. Sūradāsa says, 'Take this heroine of the Madhyā class and the figure of speech the Ananvaya (Reciprocal)'. It is given as an example of the Ananvaya Alaṅkāra and also of Madhyā heroine in Sāhityalaharī. Here Kūṭatva is expressed through the use of Yamaka with a play on the word Sāraṅga which is used in the following different meanings:- (1) Fawn, (2) Fondness (Anurāga), (3) Music (Rāga), (4) Kṛṣṇa, (5) Lotus, (6) Lamp, (Sāraṅga-Suta — product of lamp i.e., Kajala or collyrium) and (7) Ocean. Sūradāsa seems to be very fond of this word as he has employed it in many of his verses.[1] Here is quoted one more example:-

संग सोहति वृषभानु दुलारी ।
सारंग नैन बैन बर सारंग सारंग बदन कहै छवि कोरी ॥
सारंग अधर सुधर कर सारंग सारंग जाति सारंगमति भोरी ।
सारंग बदन पीठि पर सारंग सारंग पति सारंग कवि थोरी ॥
सारंग पुलिन रचनि रुचि सारंग सारंग संग सुभग मुखढोरी ।
विहरति सघन कुंज सखि निरखति सूर स्याम घन दामिनि जोरी ॥
2.

(Rādhā, the daughter of Vṛsabhānu, shines forth in the company of her spouse Kṛṣṇa. Her eyes are like a fawn, words like cuckoo and the beauty of her face like the moon.

1. See verses Nos. 20, 32 and 33 in Sāhityalaharī and 1, 3, 4, 45, 50, 51, 54, 64, 70, 72, 77, 80, 83, 91, 133, 148, 150 and 155 in Sūrasāgara.
2. Pada 50.

Her lips vie with lotus and so do her hands. Behind the moon (her face) there lies on her back a female serpent (her braid). Her gait resembles that of an elephant and her waist is thin like that of a lion. On the bank of Yamunā in the bright moon-lit night there shines the beautiful couple. Sūradāsa says that Rādhā and Kṛṣṇa are walking in the dense bowers as lightning united with a cloud in the sky). Here too the word Sāraṅga is used in the following different meanings:- (1) Fawn, (2) Cuckoo, (3) Moon, (4) Lotus, (5) Serpent, (6) Elephant, (7) Lion, (8) Yamunā and (9) Night. With this may be compared the following lines of Vidyāpati:-

सारंग नयन बयन पुनि सारंग सारंग तसु समधाने ।
सारंग ऊपर उगल दस सारंग सारंग केलि कराधि मधुपाने ।।
1.

(Her eyes are like lotus and words like a cuckoo and in her side glances there is a bow. On the Sāraṅga (lotus-like hand) there are growing the Sāraṅgas (nails like the crescent of the moon). She is absorbed in the merriment of drinking.

A similar use of this word is found in Candabardāī's Prithīrājarāso:- सारंग रूपकि सारंग "हनी,सारन करनि करषि ।

(The beautiful lady struck him with the arrows of her side glances drawing them up to the ears). The figure of Yamaka is also employed by Sūra in describing the scene of amorous dalliance as in the verse 'Dekhe Cāri Kamala ika Sātha' quoted on page 159. Yamaka is again used by the poet to describe the feelings of Rādhā in separation from Kṛṣṇa as in the following verse:-

सारंग सारंग धरहि मिलावहु ।
सारंग विनय करति सारंग सौं सारंग दुख बिसरावहु ।।
सारंग समै रहति अति सारंग सारंग तिनहिं दिखावहु ।
सारंगपति सारंग धर जैहै सारंग जाइ मिलावहु ।।
सारंग चरन सुभग कर सारंग सारंग नाम बुलावहु ।
सूरदास सारंग उपकारिनि सारंग मरत जियावहु ।। 2

1 विo पदाo
2 Pada

1.

(Rādhā says to her friend:- O my good hearted friend! unite me with Kṛṣṇa. I supplicate to thee and make thee swear by the name of Viṣṇu that thou shouldst help me in allaying my pangs of love. My heart burns much at night. Show it to Kṛṣṇa. The light of the lamp will remain in its proper place, i.e., your good deed for me will not be fruitless. Please go and pacify Kṛṣṇa - my very love. Sūradāsa says that Rādhā requests her friend -- 'O my benevolent friend! bring me to life again as I am almost dying now). Here Yamaka is presented through the use of the word Sāraṅga which conveys the following meanings — (1) good hearted (Sāraṅga i.e., a peacock. Its synonym is 'Varhī', then the word is interpreted as 'Vara hiya' i.e., 'of good heart'), (2) Mountain (hence Sāraṅgadhara means Kṛṣṇa — who held the mountain in his hand), (3) much (Sāraṅga means sky. Its synonym is 'ananta' i.e., endless, hence much, (4) Viṣṇu, (5) Pangs of love (Sāraṅga i.e., the sun known by the name 'Tapana' which also means 'distress' or 'affliction', (6) Night, (7) Lotus (refers here to heart), (8) Kṛṣṇa, (9) Light (Sāraṅgapati - the lord of lamp), (10) Lamp, (11) Love, (12) Friend and (13) Afflicted (Sāraṅga i.e., a deer also known as 'Kuraṅga' and the word Kuraṅga means 'of a bad taste' i.e., distressed.

Here is an example of Kūṭa involving Śleṣa:-

कलमो सुमन ह्वाँ लपटात ।
समुझि मधुकर परति नाहिँ मौरिँ तोरी बात ।।
कैमधुही है न आसंग रहै दिन पत्यात ।
कुमुदनी संग बादु करकै कैसरी की गात ।।
सैमती संतापदाता सुन सबै दिन धौत ।
कैतकी कै संग संगी रंग बदलत जात ।।
हौं भई कुस ताह सम्फुल बिरह पीर पसार ।
सूर के प्रभु करत मुद्रा कौन विविध विचार ।। 1 2

1. S.L. 71.

2. S.L. 71.

(The heroine says to the hero, 'O bee! I cannot understand this thing of yours. Why do you embrace this flower, i.e. myself. I am not that flower (Sonajuhī) with which you will pass your night after day. Smear your body with saffron and go to Kumudinī (lily or woman taking delight in evil things). Sevatī (a flower and a devoted woman) is always painful to you. Due to your association with Ketakī (a flower of this name and several women) your lustre is changed. Alas! I know the pangs of separation and have, therefore, become emaciated. Sūradāsa says that hearing this Kṛṣṇa assumed different moods in different thoughts). Here the heroine who is cross with the hero for his apiary tendencies reprimands him — 'Why art thou here on this blossom. This is not the flower you would like to dwell upon. I know not what you will'. The words Sumana, Madhukara, Hema-juhī, Sevatī, Ketakī etc., are all used with a pun. Sumana means a flower and also refers here to the thin and tender bodied Rādhā. Madhukara means a bee but here it signifies Kṛṣṇa (the hero) who is said to be fickle by nature. Hema-juhī is a flower known as Sonajuhī also and the word Sonajuhī is taken as a Sabhaṅga Śleṣa (Broken Pun) and explained as follows:— so = that, na = not, ju = which and hi = heart. Thus the sense is 'I am not that woman whom you keep in your heart'. Kumudinī means a lily flower. By Sabhaṅga Śleṣa it means 'one who is mad in passion' (ku = bad and muda = passion). Sevatī is again the name of a flower and it also means 'a woman devoted to the service of her spouse'. Kesarī means a lion as well as 'one smeared with saffron' and Ketakī is the name of a flower and also means several (women).

As an example of Kūṭa through the use of Virodhābhāsa (Pseudo-contradiction) the following illustration may be cited:-

चकोरहिं त्रासत है राकेस ।
कमल उड़ावत अलि जूथन कों अटपटिया यह देस ।।
गिरि मघवा संजोग देखि अरु मृग लुब्धक इक संग ।
उभै पिक वृंदावन कोकिल सुक सांसति उप अंग ।
कनकलता बांधति केहरि कों इस सरवर सकुचाइ ।।
ढाकत सूर बसन के अंतर सुख रस प्रिय बरसाइ ।।
1.

(The moon is causing alarm to the Cakora bird, and the lotus is scaring away the swarm of bees; so strange is the land of Braja. Here is seen Indra in the company of mountains and the deer with the fowler. In this Vṛndāvana there is a pair of cuckoo and a parrot, and a golden creeper filled with bashfulness in love is trying to tie a lion. Sūradāsa says that the loving woman is shedding love and hiding her lover under her garment). It is a type of Kūṭa like the Ulaṭavāṁsī of Kabir wherein is described the union of Rādhā with Kṛṣṇa. Cakora refers here to the eyes of Rādhā and Rakeśa (moon) to Kṛṣṇa's face. Similarly Kamala stands for the hands of Kṛṣṇa and Alijūtha for the hair of Rādhā which Kṛṣṇa is fondling. Giri stands for Rādhā's breasts and Maghavā (Indra) for Kṛṣṇa's hands. Mṛga again is the person of Rādhā and Lubdhaka (fowler) is Kṛṣṇa. Kokila (cuckoo) represents the slim body of Rādhā and Keharī (lion) that of Kṛṣṇa.

In the observation of beauty when the imagination of the poet surpasses his sense of emotion, he generally makes use of the figure of metaphorical hyperbole (Rūpakātiśayokti) in intricate and enigmatic words. This figure has been used by

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1. Pada 116.

Sūra most profusely. It has been mostly employed for describing the beauty of Rādhā in different situations. When Rādhā being mad in love for Kṛṣṇa wanders about to meet him, her friends approach Kṛṣṇa and describe to him the beauty of Rādhā's person in Kūṭa expressions.[1] Similarly when Rādhā's mother discerns suddenly the marks of love on Rādhā's person, she admonishes Rādhā to hide her limbs and Sūra has described this situation in several verses through Rūpakātiśayokti.[2] The verse 'adbhuta eka anūpama bāga' quoted before[3] is a fine example of Rūpakātiśayokti in which the limbs of Rādhā are described through the use of the well known standards of comparison (Upamānas). This verse may be compared with a similar poem of Candabardāī 'Kuñjara uppara siṃha siṃha uppara dou pabbaye etc.', quoted before.[4] It also finds a striking similarity in the following lines of Vidyāpati:-

कनक कदलि पर सिंह समारल तापर मेरु समाने ।
मेरु उपर दुइ कमल फुलायल नाल बिनारुचि पाई ।।

(On the golden plantain, i.e., the thighs, there is a lion (waist) and on the lion there stands the Meru-mountain (breasts). On the Meru there blossom forth the lotuses (eyes) without stalks. It is to be noticed that Sūra has far excelled his predecessor in such descriptions through the use of Rūpakātiśayokti. He has described the beauty of the whole body in many verses but every time with greater charm. Here is quoted one more example:-

राधे ते छवि उलटि भई ।
सारंग ऊपर कुंदर कदली तापर सिंह ठई ।।
ताऊपर दुवै हाटक बरनी मोहन कुंभ भई ।
तापर कमल नाल बिन बिद्रुम तापर कीरलई ।।
ताऊपर दुवै मीन बसत हैं सहरति साथ रई ।
सूरदास प्रभु देखि अचंभो कहत न परत कही ।।

5.

1. Pada 45.
2. Pada 33.
3. Page 451.
4. Page 87
5. Pada 80.

(O Rādhā! this beauty of yours is entirely reversed. On the Saranga (your feet) there is a beautiful plantain tree (thighs) and on the plantain there stands a lion (waist). Over the lion there are beautiful golden pitchers (breasts) and above them there stands a lotus (face). In the lotus there is a coral (lower lip) and above the coral there sits a parrot (nose). Above the parrot there are two moving fish (eyes) whose very remembrance fulfils all our desires. Sūradāsa says, 'this wonder cannot be described in words.')

The following is an example of Kūṭa where the figure of Rūpakātiśayokti is used for expressing the miserable state of separation:

हरि किन भए ब्रज के चोर ।
तुम्हरे मधुप वियोग राधै मदन कै झकझोर ॥
करकमल पर धरे गजरिपु एक कमल पर अहिरिपु छोर।
दुवै कमल एक कमल ऊपर करि टकटक भोर ॥
एक सखी मिलि हँसि पुलकि गहि करनी कोर ।
तजि सुधारसु भखत नाहीं निरखि उनकी ओर ॥
विरस रासहिं सुरत करि करि नैन बहु जल ढोर ।
तीन त्रिवली मनहुँ सरिता मिली सागर ओर ॥
षटकंध अधरनि भाल ऊपर गजरिपु की ओर ।
सूर कमलनि मरति ज्यावौ मिलौ नंद किसोर ॥ 1

(Uddhava says to Kṛṣṇa - 'O Kṛṣṇa! why did you become a thief of Braja? O bee in your separation Rādhā has fallen into the trap of Cupid. She is putting one hand on her waist and the other on her braid. With two lotus-eyes on her lotus face she glances without winking and thus keeps awake the whole night till it is dawn. When some friend draws her by her hand smilingly and asks her - 'Why don't you give up this pensive mood and attend to other things, e.g., eating, drinking, etc., then remembering the delightful dances in your company

1. Pada 103.

she sheds tears from her eyes. Then there flows a river in three currents — two over the two breasts and one between them and it goes right up to the shore of ocean (i.e., the navel). Her breasts are highly excited and her breath comes to her lips. O son of Nanda! meet the helpless cowherdess soon and save her from dying). Here 'eka kamala' stands for one hand; gajaripu (enemy of elephant, i.e., a lion) for waist; again 'eka kamala' for the other hand, Śaśiripu - enemy of the moon i.e., Rāhu represents the black curl of hair. 'Do kamala' stands for the two eyes and 'ika kamala' for face. Mubaisu means 'Surati' i.e., memory; 'Cakhata' means 'to eat' or 'to speak'; 'birasa' means 'full of delight'. 'Trivalī' - three lines - stands for the three currents of tears and 'sāgara' for 'navel'. Ṣaṭakandha i.e., one possessed of six shoulders or faces, refers to Kārtikeya known by another name 'Śaktidhara' (full of strength). Then the word 'Śaktidhara' gives the sense of life (vital breath). 'Ajaya-ripu' means 'excitant' - ajaya is the same as vijaya or Bhaṅga (an intoxicating plant) and its enemy means excitant.

In the verse 'Socati Rādhā likhati nakhana saum etc.' quoted before[1] Rādhā is shown drawing a picture of Kṛṣṇa with her nails on the ground and the poet describes there the beauty of Rādhā in a Kūṭa style through Rūpakātiśayokti. In the following verse the decoration of Rādhā is suggested in a charming manner through the use of Rūpaka and Utprekṣā:

रहीं दै घूंघट पट की ओट ।
मनौं कियौ फिरि मान मवासौ मन्मथ बिकट कोट ॥
नकबुल कीस कपाट सुलच्छन दै दृगद्वार अगोट ।
भीतर भाग कृष्ण भूपति कौ राखि अधर मधुओट ॥
अंजन आड़ तिलक आभूषन रुचि आयुध बड़ओट ।
भृकुटी सूर गहैं कर सारंग निपट कटाच्छनि चोट ॥ 2

1. Page 172.
2. Pada 75.

(O Rādhā! you have covered your face under veil as if Cupid has made a terrible fortress taking shelter therein in the form of your anger. With the foreparts of your nails you are holding the garment as if it is a big pillar of this fortress. The good signs of your anger are the very shutters of its gate and the entrance of the eyes is the inner part of the fort. Inside it is hidden the pitcher of nectar which is Kṛṣṇa's share. Collyrium, mark on the forehead and other ornaments are his many weapons big and small. Sūra says that the friend says to Rādhā, 'Your brows are his bow and your glances his arrows'.

Here is an example of Kūṭa through the use of Bhrāntimān Alaṅkāra:-

राधे जलसुत कर जु धरे ।
मनि भी अरुन अधिक छबि उपजत तजत हंस सगरे ।।
चुगन चकोर चले ढुवै सन्मुख भिझकत रहै खरे ।
तब बिहंसी वृषभान नंदिनी माऊ मिलि भगरे ।।[1]

(When Rādhā put a pearl on her hand, it shone forth with red lustre of her palms. The swans leave it (as they are misled by its redness) while the Cakora too stands in a trance when it goes to pick it up (taking it to be an ember of fire). Seeing this Rādhā smiled).

Other devices

Besides the Alaṅkāras Sūra has also used other devices for his Kūṭa expressions. One of these is the employment of a chain of words to express the meaning conveyed by one word. Sometimes this chain ends with a line or with the whole verse. In case the sense of even a single syllable is not clear the meaning of the whole poem becomes difficult to grasp. This is the most difficult type of Kūṭa style and Sūradāsa has

1. Pada 19 .

shown great skill in composing it. There are many Kūṭa songs of this type both in the Śūrasāgara and the Sāhityalaharī. Below are quoted a few examples:-

बिधु बदनी बरु कमल निहारै ।
सुमना सुत लै कमल सुगंधित धनपति धाम कौ नाम संवारै ॥
तरनि तात बनितासुत ताछबि कमलनि रचि रचि ग्रंथ सँवारै
कमल कमल पर रैख सुताबलि सारंग रिपु पाहन गनि डारै ॥
उर हारावलि मैलति कमलनि मनहुं इंदु पारस ढिंग धारै ।
सूर स्याम के मानहि जीतन कमलापति कै पदहि बिचारै ॥

1.

(The moon-faced heroine (Rādhā) is seeing a lotus (her face). Taking some Jasmine oil she is dressing her hair and with her lotus hands she is twisting her braid and tying it. She is also putting collyrium in her eyes and making a necklace of gems. She puts on the pearl necklace round her neck with her hands as if she is placing the moon near a magnet stone. Sūradāsa says that in order to win over Kṛṣṇa she is thinking of the status of Viṣṇu (i.e., like Lakṣmi the Goddess of Wealth she is trying to decorate herself to win Kṛṣṇa the incarnation of Viṣṇu). Here the word 'Sumanā Suta' means 'product of flower', i.e., the oil of Jasmine flower. 'Dhanapatidhāma Kau nāma' means 'hair' -- Dhanapati is Kubera, the treasurer of the gods; his dhāma (residence) is Alakā and then the thing which resembles in name with 'Alakā', i.e., 'Alaka' or hair. 'Tarani Tāta banitāsuta tā chabi' means 'braid of hair' -- Tarani is the sun, his father is Kaśyapa; his banitā (wife) is Kadru and her son is serpent and the resemblance of a serpent gives the sense of a braid of hair.

जलसुत प्रीतम सुतरिपु बंधव आयुध आगुन मिलसि मयोरी ।
मैलसुतापति बसत सु भाधै कोटि प्रकास मदाक गयोरी ॥
भारुत सुत पति अरि सुर भाषी पितु बाहन भोजन न सुहाई ।
हरिसुत बाहन बसन 'सनेही मानहु अनलदैव दीलाई ॥
उदधिसुता पति ताकर बाहन तिहि कैसैं सहुकाई ।
सूर स्याम मिलि पापबुधनरिपु ता भीतारहिं चलिल बचावै[2] ।

1. Pada 65.

2. Pada 81.

(A friend of Rādhā says to her — 'O Rādhā! due to weeping you are now suffering from disease. On account of anger the lustre of your moon like face is destroyed. You do not like eating and drinking and air is burning your body like fire. How should I explain to you with request. Sūradāsa says that the friend says to Rādhā, 'You must meet Kṛṣṇa as he is weeping for your misbehaviour). The sense is that you must give up your anger and meet him.

Here the words 'Jalasuta ---- Āyudha' means 'disease' -- Jalasuta = product of water i.e., lotus; its dear object is the Sun; his son is Karṇa; his ripu (enemy) i.e., Arjuna; his bāndhava (brother) i.e., Bhīma and his Āyudha (weapon) means 'Gadā' (a club). Now the word 'Gadā' by analogy stands for 'gada' which in Sanskrit means 'a disease'. 'Meru-Sutāpati basata ju māthaiṃ' means 'the moon'. Merusutā = the daughter of mountain i.e., Pārvatī, her pati (lord) i.e., Śiva, and the object that resides on his forehead is the moon. 'Māruta-Suta pati -- Vāhana' means 'water'. Māruta-Suta means Hanumān (the son of wind); his lord i.e., Rāmacandra; his ari (enemy) i.e., Rāvaṇa, and by the one who resided in his town Laṅkā is meant the sage Agastya; his father i.e., a pitcher and the thing which is contained in a 'a pitcher' is water. 'Hara-Suta ---- Sanehī' means 'air' -- Harasuta means Kārtikeya (the son of Śiva); his vehicle i.e., a peacock, his food i.e., a serpent; and his friend i.e., 'air'. 'Udadhi Sutā pati tākara Vāhana' means 'vinaya' i.e., request--Udhadhi-sutā i.e., Lakṣmī (the daughter of the ocean); her lord i.e., Viṣṇu his vehicle i.e., Garuḍa known by the word 'Vainateya' and from 'Vainateya' is taken the sense of 'Vinatī' i.e., request 'Dharma Suvana ripu tā autārahi' means 'evil nature' or misbehaviour -- Dharma suvana is Yudhiṣṭhira (the son of Dharma); his ripu (enemy) i.e., 'Duryodhana' and his incarnation i.e., 'Duḥsīltā' or evil nature.

निसि दिन पंथ जोवति जाइ ।

दधिकौ सुत सुत तासु वाहन विकल ह्वै अकुलाइ ।।

गंध वाहन पूत बांधव तासु पतनी भाइ ।

कबै दृग भर देखिबौ जू सबै दुख बिसराइ ।।

अजाभष कौ लहन उनको अधिक ससि मुख ज्याइ।

सूर प्रभु बिलोकि बिरहिन कब दिखैहै पाइ ।।

1.

(Rādhā says to her friend:- 'My day and night pass in waiting for Kṛṣṇa and my soul is much afflicted. When shall I forget all my miseries and see Kṛṣṇa to the full satisfaction of my eyes? I do not get even a letter from him. I desire to see his face which is more beautiful than even the moon. Suradasa says that Rādhā says--'When shall I, afflicted from his separation as I am, will see his feet again)? Here the expression 'Dadhi kau Suta Vāhana' means 'soul' -- Dadhikau Suta i.e., the product of water is Lotus, its product is Brahman and his vehicle is 'Haṃsa' or Swan and 'Haṃsa' also means 'soul'. 'Gandha Vāhana---Bhai means Kṛṣṇa--Gandha-Vāhana i.e., the bearer of fragrance is wind; its son was 'Bhīma', his brother i.e., Arjuna, his wife i.e., Subhadrā and her brother i.e., Kṛṣṇa. 'Ajābhakha' i.e., the food of a goat means 'leaves (Patra) and the word Patra also means 'a letter'.'

सोवति हौं मैं सजनी आज ।

तब सखि सुपन एक यह देख्यौ कहत अचंभौ लाज।।

सिव भूषन रिपु भख सुत बैरी पित अरि बैरि सुनाइ।

आइ गई तहँ मुसकुल बैठी संकति बढायौ चाउ ।।

हौं चाह्यौ तासौं सब सीखब रसबस रिझवौ काम ।

जागि उठी सुनि सूर स्याम संग का उरसाव बखान ।।

2.

(Rādhā says to her friend:- My friend! I was sleeping today when I saw a dream which I am amazed to describe. There came to Kṛṣṇa a friend who sat smiling near him and began to excite his love. I desired to learn from her the way of making

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1. S.L. 22.

2. S.L. 68.

love and thus attract Kṛṣṇa. Sūradāsa says that Rādhā says, 'But in the meantime I woke up and my desire was not fulfilled. How should I describe the delight I had in the company of Krsna). Here 'Śiva Bhūṣana--------Subhāu' means 'a friend' ---- 'Śiva Bhūṣana' = ornament of Śiva i.e., the moon; its enemy--Rāhu; its food -- the Sun; his son -- Karṇa; his enemy -- Arjuna; his father -- Indra; his enemy -- King Bali and his nature -- magnanimity (Dānī). Now in Persian a magnanimous person is called 'Sakhī' and by affinity the word Sakhī means a friend in Hindi. 'Sutasuta' means Kṛṣṇa (the son of Nanda).

Here is an example of a new variety of Kūṭa songs where the sense of a word is brought forth through the affinity of a word actually denoting that sense:-

काहे कों मम सदन सिधारी ।
ब्रजभूषन बलि जाऊं तिहारी तुम ब्रज जीवन जग उजियारी ॥
ग्रहन छत्र है गेह जासु घर ताहि कहा सारंग सम्हारी ।
गिरजापति भूषन जिन देखे ते कहं देखत हैं नभतारी ॥
सुरतरु सदन सुभाउ छांहि के चाहत है द्रुम भूम मँझारी ।
सूर रहौ नीकैं निसि बासर सुनि सुनि दुखी न होत दुलारी ।

1.

(Rādhā says to Kṛṣṇa — 'Why have you come to my place? I consecrate myself to thee. You are the very life breath of Braja and the light of the whole world. Does he who has a jewel in his house, light a lamp? Does he who has seen the moon glance at the stars in the sky? Seeing a wishfulfilling tree in his house who will care to have an earthly tree? Sūradāsa says that Rādhā says to Kṛṣṇa, 'I am happy when I hear that you are keeping well. It does not make me unhappy (that you are away). Rādhā has learnt that Kṛṣṇa enjoyed another woman and so she is addressing Kṛṣṇa in these threatening words out of jealousy. Here the phrase 'Graha nachatra - ghara' means 'Maṇi' i.e., a Jewel -- Graha planets

1. S.L. 111.

i.e., nine (9) Nachatra stars i.e., 27, and Veda = 4. Thus the total is forty. Now forty seers make a maund (Mana) and the word mana is taken to denote the sense of 'maṇi' i.e., a jewel through the affinity of sound of the two words. Thus the sense is 'he who has a jewel in his house does not need a lamp'. The word Saranga means 'a lamp' here. 'Girajāpati bhūṣana' means the moon (the ornament of the lord of Pārvatī). The sense of the line beginning with the word 'Girajāpati' is 'who cares for the stars after seeing the moon in the sky?' Another illustration of this type of Kuṭa is the following well known song:-

सखी री सुन परदेसी की बात ।
अरध बीच दै गए धाम को हरि अहार चलि जात ।।
ससि रिपु बरष भानरिपु जुगमन हरिरिपु की सब घात।
ग्रहनक्षत्र अरु वेद अरधकरि को बरजै मुहि खात ।।
रवि पंचक लै गए स्याम घन तातैं मन अकुलात ।
कहु सकुनत कवि मिलैं सूर प्रभु प्रान रहत नहु जात ।।1.

(My friend! just listen to the news of the Sajourner. He had given me the time limit of a fortnight only but it has now passed more than a month. Who will now stop me from taking poison. My life has gone with Kṛṣṇa and so my mind is afflicted. Sūradāsa says that Rādhā says to her friend, 'My friend! I tell you the truth that I will survive only if I know definitely when Kṛṣṇa will meet me'.) Here the word 'Hari Ahāra' means food of a lion i.e., flesh (Māṃsa) and the word Māṃsa by affinity gives the desired sense of Māsa i.e., a month. 'Graha nachatra Veda' means 'forty' as in the previous stanza and its half is twenty (Bīsa). Now by affinity the word bīsa is taken to denote the sense of Viṣa i.e., poison; 'Ravi Pañcaka' means the fifth day from Sunday i.e., Thursday (Vṛhaspati). Now the word Vṛhaspati has a

1. S.L. 23.

synonym known as 'Jīva' which also means 'Jīvana' i.e., life.

Sometimes obliquity (Kūṭatva) is brought about by the use of words used in a conventional meaning, e.g. :-

बैठी भानु कुंजन ओर ।
लखति है वृषभानु नंदिनि बलित नंद किशोर ।।
भानु सुत हित तासु पित लागत उठत दुख फेर ।
डूबे गए सुर सूल सूरज विरह अस्तुत टेर ।। 1.

(A friend of Rādhā says to another friend, 'Today Rādhā is looking towards the bowers and having consecrated herself she is gazing at Kṛṣṇa. She is afflicted by the cool breeze and flower appears to her like a thorn. Sūradāsa says that due to separation she is censuring Kṛṣṇa). Rādhā is sitting in a bower waiting anxiously for Kṛṣṇa and the poet describes her state of mind through a friend of hers. 'Bhānusuta hita' etc., is interpreted as 'Bhānusuta -- the son of the Sun i.e., Karṇa; his hita (friend) i.e., Duryodhana whose enemy was Bhīma. His father i.e., Vāyu (wind). The word Sura which is ordinarily used in the sense of a god has a synonym 'sumana' which also means a flower. Thus the word Sura is used to signify here the sense of a flower.

In some of the Kūṭa songs, the poet has used certain words, the first, middle and the last syllables of which form a new word, e.g. :-

कुमुद मेघ कास मिलि इनके आदि बरन मिल आवै ।
तह भामिनि मन तारी आनी मद बरन मिलावै ।।
चपल दुलारन केर उदैबी तुमहूं मद मिटावौ ।
छिन के उपल ललाट अंत तैं याके कुसुम प्रकासौ ।।
मन तौ अंधेर स्याम गुन सुन्दर औरनवार न कोई ।
जो प्रभु तजी अरथपति सूरज सब सुखदायक सोई ।। 2

1. S.L. 34. 2. S.L. 105.

(The Gopikās say to Uddhava -- 'Kṛṣṇa has now fixed his mind in Kubjā and so has forgotten the cowherd ladies. Do not give us this message of Yoga, go and preach it in Kasi. We are tied to the good qualities of Kṛṣṇa and none of us is prepared to leave him. Sūradāsa says that the Gopikās say, 'There is nobody here in this Braja who would like to leave his lord Kṛṣṇa, the very source of all happiness'.) Here the expression 'Bhūsuta------Barana' stands for 'Kubjā' and is interpreted as follows:- Bhūsuta means 'the son of Earth' i.e., Kuja (Marse); 'Megha Kāla' means 'the rainy season' i.e., Varṣā and the word 'Niśi' (night) has a synonym (Jāminī). Now taking the first syllables of each of the three words Kuja, Barṣā and Jāminī we get a new word 'Kubjā' (the hunch-backed woman). Similarly 'Taru bhāminī-----barana' means 'Gopīna', (to the cowherd ladies) -- Taru (tree) stands here for the Sāgauna Tree; Bhāminī is equal to Kopinī (an angry woman) and Bana is equal to Kānana (a synonym). Now the middle syllables of these words Sāgauna, 'Kopinī' and 'Bana' form a new word 'Gopīna' an accusative form of 'Gopī' meaning 'to the cowherdesses'. The phrase 'Abala--Nikāsau' gives the sense of Yoga -- 'Abala' is equal to 'Ajora' (without strength), Hutāsana = Agni. Then the middle syllables of these words Ajora and Agni form the word 'Joga' which is the same as 'Yoga'. 'Hima ke---Taru' represents the word Kāśī --- Hima ke upala means 'hails' (known as Karaka or Olā in Hindi), Talāi means 'Sarasī' (a small pool). Now the last syllables of Karaka and Sarasī give the word 'Kāśī'.

Similarly in वायस अजा सबद को मिलवन कीन्हौं काम अनूप 1.

the word 'Bāyasa' means 'crowing' known as 'Kāṃva Kāṃva' in Hindi; 'Ajā kā sabada' means 'maiṃ maiṃ'. Now the first

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syllables of these two words 'Kāṁva' and 'Maiṁ' form a new word 'Kāmaiṁ' which means 'cupid' (in the nominative case). Thus the line is explained as 'Cupid has done a wonderful deed'.

In one of the varieties of Kūṭa words are used for denoting a number, e.g.,

मुनि सुनि रसन के रस लेख।
दसन गौरिनंद को लिखि सुबल संवत पेख॥ 1.

Here the words 'Muni', 'Suni', 'Rasana ke Rasa' and 'Dasana Gaurinanda Kau' are used to signify the numbers seven, zero, six and one respectively, thus giving the Samvat 1607 Vikramī.

Sūradāsa has also used a variety of Kūṭa of the type of Prahelikā e.g.,-

इंद उपवन इंद्र अरि दनुजेन्द्र इष्ट सहाइ।
सुन एक जु पाप कीन्हे होत ताहि मिलाइ॥
उभय रास समेत दिनमनि कंनका इ दोइ।
सूरदास अनाथ के हैं सदा राखन दोइ॥ 2.

(The whole verse gives this simple meaning -- May Lord Kṛṣṇa-- the Son of Nanda and Rādhā -- the daughter of Vṛṣabhānu -- always protect this poor and helpless Sūradāsa). Now the first two lines give the sense of Kṛṣṇa and the third that of Rādhā. It can be interpreted as follows:- 'Indra-Upavana' means 'the garden of Indra' i.e., 'the Nandana Vana'; 'Indra-ari' i.e., the enemy of Indra means a demon represented by the word 'Danuja'. 'Danujendra iṣṭa' means 'the favourite deity of the lord of demons' i.e., Śiva (the God who was worshipped by Rāvaṇa). His 'Sahāī' attendant is the bull Nandī. 'Sunna-eka' is equal to ten (Dasa); 'Jupāpa Kīnhe Hota' means 'that which results from committing a sin,' i.e. 'hell' (Naraka). Now adding the first syllables of the words 'Nandana', 'Danuja', 'Nandī', 'Dasa' and 'Naraka' we get the word 'Nandanandana' meaning Kṛṣṇa the son of Nanda. Then 'ubhaya rāsa' means

1. S.L. 109.
2. S.L. 117.

'the second Rāśi' i.e., Vṛsa and 'Dinamani' (the jewel of the day) means the Sun (known by the name of Bhānu also). Then by adding the two words vṛsa and 'Bhānu' we get the words Vṛsabhānu which is the name of Rādhā's father. His Kannakā i.e., daughter means Rādhā. Thus the sense which the poet desires to express in this song is 'May Rādhā and Kṛṣṇa protect me'. The following is another example of this type of Kūṭa.

राधे रात सुरत रंग राती ।
नंदनंदन संग कुंज भवन मैं मदनमोद मदमाती ॥
कारन अंत अंत तैं घटकर आदि घटत पे जाहैं ।
मधघटै पै नास कियौ है नैनन मैं मत मोहैं ॥
गिरजापति पतनी पति जासुत गुनगुन गनन उतारै ।
तनसुत जनमै धन विचारि कै तुरत भूमि पै डारै ॥
सारंग ओर निहारति फिरि फिरि थिर चित चतुर न पावै ।
सूर स्याम कोविद भूषन कर विपरीत बनावै ॥ 1.

(A friend of Rādhā says to another friend:- 'Rādhā is still under the influence of the night dalliance and is mad with the intoxication and delight of passion with Kṛṣṇa in the bower. She has now removed collyrium from her eyes and feeling the cool touch of the pearls. She has also removed the necklace now throwing it on the ground like the drops of sweat. She glances at the lamp again and again as it has not yet become dim. Her mind is, therefore, not yet still.' Sūradāsa says that the friend says, 'Kṛṣṇa is now removing the ornaments of this heroine so advanced in love'.)

Here the phrase beginning with 'Kārana anta' and ending with 'Nāsa kiyau hai' is used to signify the sense of 'Kājala' (Collyrium). It is interpreted as follows:- Rādhā is removing from her eyes that thing by dropping the last syllable of which we get the sense of Kārana-anta; if the first syllable is dropped we get the name of water and if the middle syllable is dropped we get an object which destroys everything.

I 5.2.5.

'Kārana-anta' means 'the end of a cause' i.e., an effect known in Hindi as 'Kāja'. This word Kāja is obtained by dropping the last syllable (la) of the word 'Kaja-la'. If the first syllable (ka) is dropped we get the word 'Jala' which means 'water' and by dropping the middle syllable (ja) the word obtained is 'Kāla' which means 'the all destroying Time' or Death. Similarly the fifth line 'Girijāsuta' etc. means 'pearls' (Motī). 'Girjapati' is Śiva (the lord of Pārvatī), his patani (consort) is the Gangā whose pati (husband) is Samudra (Ocean). Now the daughter (Jā) of the ocean refers to 'Sīpa' (an oyster) and the product of an oyster is pearl. Guna means quality and the quality of a pearl is said to be coolness. 'Tanasuta' (born of body) means 'sweat'. Dhana signifies the sense of Dhanī i.e., a woman. Sāranga means a lamp (Dīpaka) here.

The following is one more illustration of Kūṭa of the type of Prahelikā.

भई है कहा प्रथम सी बाल।
दुतिय सुर मिलि सुता तृतिय चहत तोहि गुपाल ।।
चौथ सिंगार पंच करि कटि सुत भरी षष्टयी चाल ।
सप्तम लाल अष्ट सौ मारत फिरत नाथ बेहाल ।।
नवमी छांडि चतुर नहिं ताकत दस बिन राखै बाल ।
एकादस है मिली बेगहू जानहु नवल रसाल ।।
द्वादस सौं तलफत पिय प्यारी सुरुच सांवरो लाल ।
सूर स्याम रतनाकरि पहिरै री मंडित किन बाल ।।

1.

(A friend says to indignant Rādhā - 'O damsel! why are you so still like a peg. O daughter of Vṛṣabhānu, Kṛṣṇa desires to meet you but having decorated yourself, you with your lion-like waist have now assumed the mode of a virgin girl. Kṛṣṇa is moving about, afflicted with passion as if he is stung by a scorpion. My friend! he does not glance at any other woman except you. Do not, therefore, hurt him with

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1. S.L. 29.

indignation. O lady of fine breasts, meet him knowing that he is so affectionate. He is afflicted like a fish; save him, therefore, through your love. Sūradāsa says that the friend of Rādhā says to her:- 'In order to meet Kṛṣṇa put on your pearl-necklace and decorate yourself quickly'.)
Here the poet has given the names of the twelve parts of the Zodiac (Rāśis) denoting a particular meaning:- e.g., 'Prathama Sī Bālā' means 'the girl looking like the first Rāśi Meṣa', and Meṣa also means 'a peg' hence it denotes the sense of 'Niścala' i.e., motionless or still. Dutīya or the second 'Rāśi' is Vṛṣa and the word Vṛṣa combined with 'Bhānu' a synonym of 'Sūra' (the Sun) gives the name of Rādhā's father. 'Tṛtī' or the third 'Rāśi' is 'Mithuna', which denotes the sense of 'Maithuna' (passion or dalliance). The fourth 'Rāśi' is 'Karka' which is taken to give the sense of 'Karake' (having done). The fifth one is 'Siṃha' (lion) and it refers to 'waist'. The sixth is 'Kanyā' (a virgin girl); the seventh is 'Tulā' denoting the sense of 'equal to'; the eighth is 'Vṛścika' (scorpion); the ninth is 'Dhana' which is taken as equivalent to 'Dhanī' i.e., a friend; the tenth is 'Makara', referring here to Māna (indignation); the eleventh is 'Kumbha' (pitcher) signifying 'the breasts' and the twelfth is 'Mīna' 'fish'). The word 'Ratnāvalī' means 'a pearl-necklace' and is also the name of an Alaṅkāra.

Thus it is evident that Sūradāsa has employed many devices in his Kūṭa lyrics and also introduced some new types of Kūṭa poetry. Though normally intricacy of expression, a characteristics of Kūṭa, is regarded as a blemish by the exponents of poetics, yet where the sense is not difficult to grasp and it helps to elucidate the Rasa, the blemish tends to convert itself into the charm of expression and becomes instead a merit of poetry, as in the following verse:-

मैं तु नील पट ओट कियौरी ।
सुनि राधिका स्याम सुंदर सौं बिनहिं काज अतिरोस कियौरी ।।
जलसुत किरन भई अति सोभा मनहुं सरद ससि राहु गह्यौरी ।
भूमि घसन सिर मज्जन कीन्हैं उरनाभस रिपु ताहि दयौरी ।।
तुम अति चतुर सुजान राधिका राख्यौ भरि भरि मान कियौरी ।
सूरदास प्रभु अंग अंग नागरि मनहुं काम कियौ रूप बियौरी ।।

1.

(A friend of Rādhā says to her — 'O Rādhā! by hiding your face under this blue veil you are showing in vain your anger to Kṛṣṇa. This blue veil appears on your face as a reflection of a blue lotus in water or Rāhu devouring the moon or a serpent climbing up a golden pillar and now enjoying the drink of nectar. O shrewd Rādhā! you are very wise, why are you so angry? Sūradāsa says that the friend says to Rādhā — 'Kṛṣṇa is so handsome in every part of his body as if Cupid has assumed a second form) — you, therefore, give up your anger and meet him).

The friend of Rādhā advises her to set aside her anger (Māna) for Kṛṣṇa and describes the beauty of Rādhā's face covered with a blue veil. The poet has suggested in Kūṭa words beautiful poetic fancies (Utprekṣās). 'The veil on the face indicates as if Rāhu has devoured the moon or a serpent has climbed up a golden pillar and is drinking nectar.' The Kūṭatva here is not difficult to grasp, and adds to poetic charm in so far as it heightens Rasa by depicting Rādhā's passionate desire to meet Kṛṣṇa. The word 'Jalasuta' (product of water) means a lotus and 'bhūmighasan' (crawling on the earth) means a serpent or a reptile.

Language

Although the language of Kūṭa lyrics does not differ much from that of Sūra's other compositions, yet it is pre-eminently marked by the abundance of long compounds, elliptical structure of sentences and frequent play on words.

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1. Pada 77.

The abundance of figures of speech and other mechanical devices has made the expression often obscure and difficult. Notwithstanding the predominance of the sentiment of love (Śṛṅgāra) which requires for its delineation generally the poetic merits of perspiquity (Prasāda) and sweetness (Mādhurya) there is vigour (Oja) and the style has become ornate and affected. In the poems where Kūṭatva is more difficult, the words used are mostly in their Tatsama form but otherwise there is generally a mixture of both the Tatsama and Tadbhava (derived) words. The aptness in the choice of words and richness of vocabulary lend an elegance, force and sobriety to the diction and indicate the skill of the poet in the art of presentation.

The Causes which led Sūradāsa to compose Kūṭa lyrics

'Why did Sūradāsa compose these knotty poems?', 'What led him to resort to this intricate mode of expression which does not seem to fit in with his ordinarily natural simple style?'. These questions naturally seek an explanation which is not difficult to find. These verses were composed by Sūra mainly for two purposes — the representation of Madhurā-bhakti as a secret message to the devotees of Puṣṭimārga and the love for poetic art. It has been noted above that there was a tendency among the writers of religious poetry to be secretive about the mode of their worship. The Madhurā-bhakti is a particular form of such devotion where the devotee maintains the relationship of a friend with the object of his devotion as the lover with the beloved. In Puṣṭimārga the term Madhurā is used to signify that particular form of love which manifests itself in the love between Rādhā and Kṛṣṇa. The love sports of Kṛṣṇa known in poetics as 'Śṛṅgāra-līlā' are to a devotee not Śṛṅgāra in reality but a natural pleasant mode of worship

in which there is nothing secret or hidden from the devotee. As a subject matter for poetic expression this Śṛṅgāra-līlā of Kṛṣṇa was first introduced by Jayadeva in his well known Sanskrit Lyric Gīta-Govinda.[1] After him Vidyāpati and Caṇḍidāsa gave it a place in their respective compositions while in Hindi it was first introduced by Sūra alone. The devotion of Sūradāsa was inspired by the extraordinary charm and beauty of Rādhā and Kṛṣṇa, and Sūradāsa's aim in using this technique was to guide the mind of the devotee to the various forms, moods and sports of Rādhā and Kṛṣṇa and to help him to concentrate on them. This mode of worship is called by him 'Sahaja Samādhi',(natural meditation). In the Kūṭa lyrics he has preserved such portraits as are requisite for meditation and concentration of mind by the devotee. Verily some of these portraits may appear deformed to the average man but for a devotee they stand on a high plane. Normally such portraits of Rādhā and Kṛṣṇa might not excite the feelings of reverence in the people, hence these were set in the form of an oblique expression. In fact the ideas of purity and impurity or morality and immorality are phenomenal and essentially relative. They change according to people placed in different situations and environments. It is for this reason that the people of the world would mock at such devotional worshippers and regard them as tainted in mind. But this may not be reasonable. Sūradāsa was a great devotee and renunciate. It is needless to say that he would not have taken recourse to the composition of Kūṭa songs but for his literary taste wedded to a devotional purpose. In this respect he excels even his predecessors like Jayadeva and Vidyāpati who had only one purpose in writing their lyrics i.e., a display of their poetic skill. The Madhurā-bhakti presents amorousness in full effect but is purged of

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1 यदि हरिस्मरणे सरसं मनो यदि विलासकथासु कुतूहलम्।
मधुरकोमलकान्तपदावलीं शृणु तदा जयदेवसरस्वतीम्॥ गी०गो० 1-2

the inseparable accidents of obscenity. A mundane mind may see contradiction between the poet's Bhakti and Śṛṅgāra in these songs but to a real devotee with a deep insight into them this contradiction will at once disappear. Rādhā is the heroine and Kṛṣṇa the hero of Sūradāsa's lyrics. Both of them are extraordinary supernatural beings. Our feelings are, therefore, in complete communion with their amorous sports. In the mind of the devotee there is not the slightest place for any evil idea. While looking upon Rādhā and Kṛṣṇa of Sūradāsa, one recognises them as one's deities commanding worshipful regard from the reader rather than as mere bella belle. Though they present themselves as man and woman, yet they are possessed of celestial emblems. In that mellifluous form amorousness is reflected in its pure and serene form. Even the cap-a-pie description of Rādhā and Kṛṣṇa evokes the feeling of devotion. This is exactly where lies the beauty of Sūradāsa's Śṛṅgāra. He, no doubt, flashes before the eyes of his readers the implements of sensuousness but in the ultimate the reader loses himself in the divine beauty of the deified hero and the heroine which takes off the veneer of sensuousness. Thus Sūradāsa is led to resort to this terse style by a purely religious motive. His successors have not succeeded in this respect even to a small extent.

Moreover, Sūradāsa even as a poet gives evidence of a fondness for play on words and obliquity of expression. The treatment of the Nāyikā-bheda and some other poetic elements in Kūṭa style evinces Sūradāsa's originality and extraordinary skill in the poetic art. Besides in response to Kūṭa compositions Sūradāsa might have been influenced to a large extent by the tradition and particularly the Kūṭa lyrics of Vidyāpati which had become so popular during his age.

It may be noted that in the mediaeval period of Hindi Literature it was not only the Bhaktidhārā that was prevalent but simultaneously with it there were other channels as well wherein flew the poetic art. These were not related to any particular sect or religion but had direct relation to poetics. These may be termed Śṛṅgāra or Erotic style and the Rīti Style which was in conformity with the Rīti School of Sanskrit poetics. The latter assumed some significance in the Bhakti period though with the decline of the Bhakti age the Rīti School in Hindi occupied a pre-eminent position. But in the period dominated by Sūradāsa, apart from Bhakti the erotic and Rīti styles also influenced poetic compositions and this influence is clearly discernible in the lyrics of Sūradāsa. The current styles of poetic art as well as the general social tendency of seeking pleasure in erotic sports have their bearing on the poetry of Sūra. Thus there has been inevitably though tacitly the fusion of devotion as well as the erotical tendency in the lyrics of Sūradāsa. Overlooking this fundamental characteristic of Sūradāsa's art many critics have ventured to criticise the poetry of Sūradāsa; especially his Kūṭa lyrics from the standard of absolute ethics.

There are obviously the following influences that have worked on the mind and art of Sūradāsa — (1) in the adorative lyrics Bhakti in its general form with the elements of self-surrender and complete acquiescence, (2) in the songs related to the juvenile sports of Kṛṣṇa the sectarianism of the Puṣṭi School of Vallabha, (3) in the songs dedicated to Rādhā and Kṛṣṇa amorousness and the spirit of appeal to sensuous pleasures, (4) in other songs on the whole the charmingness of the sweet personality of Kṛṣṇa and (5) in the Kūṭa lyrics the style of composition of Sūradāsa's predecessors and contemporary progress of the Rīti School.

Adherence to the Rīti School has been a feature of Sanskrit poetry over a long period and this tendency was bequeathed to the Hindi poets of the mediaeval period. During the time of Jayadeva Riti poetry in Sanskrit had assumed a well developed form. And some early poets of Hindi prior to Sūradāsa had been considerably influenced by this tradition. In particular mention may be made of the works of Kṛpārāma, Mohanalāla Miśra and Karṇeśa, who were largely responsible for settling the seed of Rīti School even during the life of Sūradāsa. It was, therefore, but natural for Sūradāsa to fall in the wake of his contemporaries and lay equal importance in his compositions upon the internal as well as the external elements of poetry. And it was in the light of these circumstances that he took recourse to composing Kūṭa poems as well.

Conclusion

Reviewing in retrospect we may add that the Hindi literature reveals during its range of over a thousand years the development of a deliberate art of presenting artistically certain inner feelings and mystic experiences through poetic compositions. Such compositions are mainly in lyric poetry and they bear the tint of devotional leanings irrespective of the nature and extent of devotion that has prompted the poet to do so. On the artistic side of such compositions it is equally clear that there is a select vocabulary to convey the secret ideas, and the style is also charged with the use of figurative language. This indirect mode of expression has the virtue of tacitly conveying the sense through the mode of suggestion, keeping it hidden from the uninitiated persons. Such poetry called Kūṭa or Dṛṣṭakūṭa in Hindi literature

owes its genesis to the Vedic literature and to the classical Sanskrit handed down to the later poets through various intermediaries.

From a strict canonical point of view, the Kūṭa Kavyas belong to the category of the 'Citrakāvya' on account of the predominance of figurative expression in them. All the same, they could not be limited in scope within that narrow range of Citrakāvya as the emotional fruition has also reached its full development in most of the Kūṭa poems, and as such they are entitled to classification in the category of Dhvani or high-class poetry as well.

The main spring of the Kūṭa Kāvya is an inner urge to put forth certain mysterious experiences of life, both secular and sacred. Actuated by this urge the muse adopts the role of creativeness characterised by the charm of expression. Besides preserving the religious tenets and introducing creative element in poetry, the Kūṭa Kāvyas spring from the pedantic consciousness and art of presentation characteristic of the poets of the mediaeval ages in India. Passing through several hands the style of Kūṭa compositions gradually became chiselled and assumed an artistic form which could cater well to the needs of poetic appreciation. It is seen in its full bloom in the Dṛṣṭakūṭa poems of Sūradāsa. It was not a mere accident that in the hands of Sūradāsa Kūṭa compositions attained the highest perfection. It is evidently the consummation of a tradition which nursed a feeling of self-achievement (Antaḥ-Sādhanā), the virtus major of the Hindu saints.

Sūradāsa has achieved a multifold success in his Dṛṣṭakūṭa lyrics; he has in the first place attained the highest goal of founding a school of Madhurā-bhakti and also hit the target of mystic songs possessed of high

rhythmic cadence in setting their innermost core with the mystery of devotion which is the quintessence of the Bhakti cult as related to Rādhā and Kṛṣṇa. Thus in his Kūṭa lyrics Bhakti poetry has got its enrichment. Secondly his achievements from the purely literary point of view have also been of a very high order. It seems that in some of his works there has been a conscious effort to adhere to the poetical standards along with the philosophical and devotional ones. In this attempt Sūradāsa is not free from the latent impressions from Vidyāpati who was both his precursor and the torch-bearer.

In the middle period of Hindi literature, there was a clear current of poetic compositions which bore no relation to the sacred and sacerdotal practices of the people of that age. This current was purely secular and was later to merge in the erotic pattern of the Rīti type. Sūradāsa's success lies in the happy fusion of these two streams — the sacred and the secular; and his poetry has thus acquired the singular merit of uniting these two streams of emotion which blend happily in the classical characters of Rādhā and Kṛṣṇa. The difficult task of blending the twain so opposite in their import, especially in the poetic plane, found its accomplishment at the hands of Sūradāsa. Gliding down the devotional stream Sūradāsa has passed through all the currents of devotional themes in strict conformity with the doctrine of the Bhakti cult, without ignoring any aspect of eroticism to express which he has adopted the vehicle of rhetoric and allegory. He has presented in his songs all the phases of the love of Rādhā and Kṛṣṇa as the eternal play (Līlā) of Prakṛti and Puruṣa - the emblem of matter and energy, as the axle round which moves the entire universe, and also by reference

to the same substratum he delineated the portrait of the ideal pair bound by the springs of amour, the all victorious energy in the world (amor vincet omnes). In this respect Sūradāsa compares very favourably in the field of Hindi literature with his compeer Jīvagosvāmin who wrote Ujjvalanīlamaṇi in Sanskrit. Both of them represent Rādhā and Kṛṣṇa as the sole heroine and hero in the universe, with one atom of whose grace the multitude of the mundane men and women are absolved from the worldly pains of the common lover and the beloved. In the hands of Sūradāsa, the Dṛṣṭakūṭa has attained unprecedented heights of poetic success. The two aspects thus inter-woven by Sūradāsa saturate the arid farms of bleak devotion with the fluid of emotional exuberance and also lustrate the crude form of erotic sensuousness. In short, in the history of Kūṭa poetry the lyrics of Sūradāsa occupy an eminent position inasmuch as they do not only keep the light of mystical expression ablaze, which was originally lit by the santa poets of the past, but also add an eternal glow of poetic fervour to it. With the Nātha Panthīs and other Santa poets, Kūṭa served only a unilateral purpose, viz., of secret expression, when it reached Vidyāpati it wore a rich literary costume. But the two trends were harmonised through Kūṭa by Sūradāsa, the great devotee and the poet.

नाथानु गता मैथिल कोकिलस्य गुणान्न् मुंचैति किल कूटगीतिः
उपेत्य सूरं तु महाकविं सा द्विपसंश्रया प्रीतिमवाप नूनम् ॥

The Dṛṣṭakūṭa lyrics of Sūradāsa expressed the culmination of oblique poetry in Hindi literature and their author harmonises in himself the immortal twain, Art and Devotion.

परिशिष्ट 'क'

COLLECTIONS OF SŪRADĀSA'S KŪṬA POEMS

A: MANUSCRIPTS:

1) सूरदास जी के दृष्टकूट अथवा सूरशतक सटीक[1] It is mentioned in the नागरी प्रचारिणी सभा खोज रिपोर्ट १९००ई० नं०६पृ०२०

The poet gives the following account of the MS. यह टीका तथा संग्रह श्री वल्लभ संप्रदाय के आचार्य काशीस्थ गो० गोपाल लाल जी के शिष्य बालकृष्ण ने अपने गुरु की आज्ञा से गुजरात भाग नगर में किये। रचना काल संवत् १८८५ वि० से सं०१९०० तक। प्राप्ति स्थान बा० हरिश्चन्द्र पुस्तकालय बनारस।

As indicated by the name, it must be a collection of 100 Kūṭa poems of Sūradāsa. Dr. Dindayāla Guptá says about it, ' यह सूरदास का साहित्यलहरी से अलग कोई ग्रन्थ नहीं है। '[2]

but this view is incorrect as the work is quite different from the Sāhityalaharī. According to Prabhudayāl Mitál the extract of the report seems to be misleading as Bhāganagara is not in Gujrat but it is another name of Deccan Hyderabad. The work is said to have been printed at the end of "Do Sau Bāvana Vaiṣṇavana Kī Vārtā" of Thākurdas published from Bombay.[3, 4]

2) अथ सूरदास जी कृत दृढ़ गूढ़ के पद, कांकरोली विद्या विभाग बंध ८८।१

size 8 x 7½, leaves 71, lines to each page 14, letters in each line 21-25, number of verses 53; paper handmade, written in legible hand with red and black ink. Date and writer unknown.

Beginning - श्री कृष्णाय नमः। श्री गोपीजनवल्लभायनमः।
अथ सूरदास जी कृत दृढगूढ के पद तिनकी टीका लिख्यते।

श्री गोवर्द्धन धरन जय करन सरन जनमोद।
वृंदारक वंदित सकल वृंदाविपिन विनोद।१।
श्री वल्लभ विट्ठल पदन बंदत विसद विचार।
बढ़त सुविद्या बुद्धिबल विनसत विकट विकार।२।
भक्तन के पद हिय धरत जिय को प्रियकर होत।
तम तजि उत्तमता उदित विदित जगत को पोत।३।

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1. Ast. Vallabh. P. 174.
2. Ibid. P. 294.
3. Sūra Nirṇaya. P. 168.
4. Dr. Brajeshwar Varma considers Sūradāsaji Ke Dṛṣṭakūṭa and Sūra Śataka two different MSS.

report, but this is not co...
Sūradāsa P. ... in the

यह संसार असार में हरि कीर्तन सुफल सार ।
कहै करत सबहून कों बड़ो उबर विसार ॥४॥
उपकारन हूवे सवन कों हेतु अर्थ समुफाय ।
ताते गाये भक्तजन भाषा सरल सुभाय ॥५॥
सूरदास तिन में भये जगत जगत ज्यों सूर ।
गाये सब विधि करि सुजस हरिलीला रसपूर ॥ ६॥
जिनके पद में गूढ बहु अरथ भाव को व्यंग।
सूभिा परे जैते तितै संग्रह कियो सुसंग ॥ ७ ॥
श्री वल्लभ कुल सकल की कृपा पाय अनुकोस ।
भाग नगर दच्छिन दिसा की यो सुमति निरदोस ॥८ ॥
बालकृष्ण की बीनती सुनिए रसिक सुपंथ ।
लीजे सुमति सुधारि कैं सूरशतक यह ग्रन्थ ॥६॥
सुधासूर सागर भयो तामैं को कछु लैस ।
कहत सुनत सब रसनि को अमुव होत प्रवेस ॥ १०॥
गायो एक पद सूर ने अंत समय सिद्धान्त ।
सो पद प्रथमहिं कहत हौं थोरे में वृत्तान्त ॥११॥

वार्ता सूरदास जी की रागबिलावरो-भरोसो दृढ इन चरनन केरो, प्रथम कूट पद, 'नारि एक दसहू दिस विचरति ।'

End:- सखी ब्रज राजत राजधनी ।
ऐसे सूरदास प्रभु को निरखि हरषि अनन्द भये । अत्यन्त प्रीत बाढ़ी
इति श्री आश्रम के दृष्टिकूट के पद संपूर्णम् ॥

From the opening verses it is evident that the work is Sūra Śataka containing some Kūṭa verses of Sūrasāgara collected by Bālakrishna who also wrote a commentary on it. The manuscript is not complete as it contains only 53 verses.

3) सूरदास जी के कीर्तन संग्रह सटीक "सूरशतक" कांकरोली विद्या विभाग बंध ३४,६

Size 7½ x 6, leaves 92, lines to each page 12, letters in each line 20, Number of verses 56, paper white and smooth. Written in legible hand with black ink dated V.S. 1914. Name of the scribe Dāmodaradāsa. A portion of the first page mutilated.

[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]

[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]

[illegible]
[illegible]

End:- [illegible]
[illegible]
[illegible]

From the opening verses it is evident that the work is Sūra Sataka containing some Kūṭa verses of Sūrasāgara collected by Bālakṛishna who also wrote a commentary on it. The manuscript is not complete as it contains only 58 verses.

3) [illegible]

[illegible]

Size 7½ x 6, leaves 52, lines to each page 12, letters in each line 20, Number of verses 56, paper white and smooth. Written in legible hand with black ink dated V.S. 1914. Name of the scribe Dāmodaradāsa. A portion of the first page mutilated.

Beginning - श्री केशो जयति । अथ प्रथम मंगला चरण सूरदास जी के कीर्तन संग्रह करिके कैहत ।

Then follow the same verses as given in MS 88/1 (No. 2 above). The end is as follows:- इति श्री सूरदास जी के गूढार्थी पद सम्पूर्ण । मिती पोसबदी ६ बुध वासरे संवत् १६१४ लिपी इत जोसी मोती रामात्मज दामोदर दास जी श्री दुवार मध्ये शुभं भूयात् श्रीरस्तु ।

From the description it is clear that this is also a copy of Sūra Śataka of Bālakrishna Dasa and has only 3 verses more than the former. The order after verse 17 is different from that in the former.

4) सूरदास जी कृत कूट पद: मूल: कांकरोली विद्याविभाग बै १२४/७/१

Size 5½ x 6½, leaves 34, lines to each page 12, letters in a line 11, verses 61, paper old mathurashāhi. Written in red and black ink. Date and writer's name - unknown.
Beginning - श्री गोपीजन वल्लभायनम: अथ सूरदास जी कृत गूढ पद लिख्यते । नट ।। मिलिवहु पारथमित्रहि आनि ।

End - गोरी पूत रिपुता सुत आयुध ।

Two more verses which are not Kuta are given at the end. 33 verses of this manuscript are found in MSS No. 2 and 3 also, while 28 are different. All these verses are taken from the Sūrasāgara.

5) दृष्टिकूट पद "सूरदास कृत" नाथ दुवारा विद्या भवन महाराज श्री गोस्वामी गोविन्दलाल जी का निजी पुस्तकालय : अंक ११चौ०२

Size 6 x 6, leaves 104, lines to each page 12, letters in each line 20. Paper hand-made. Written in red black ink. Date and writer unknown. Both poems and commentary are given upto verses 26, but after that only the commentary. The verses are almost the same as in MS. No. 5. mentioned above.

6) दृष्टकूट/सूरदास जी के तथा गोविन्ददास जी के पद नाथ दुवारा विद्या भवन : निजी पुस्तकालय : अंक १६/चौ०१०

Size 8 x 5, leave 184, lines to each page 9, letters in each line 26-27. Verses 128, paper hand made. Written with red and black ink in beautiful and legible hand. Date and writer unknown.

Beginning:-

श्री कृष्णाय नमः। अथ सूरदास जी कृत दृष्टकूट पद लिख्यते ।राग सोरठा हरिजू के वदन की सोभा । कुटिलकुंतल अलक छबि मानों मधुप रस लोभा । विध को ताल देहु री माई ।

गोकुल को कुल पावक लायो भीम पिता कर लैउ उठाई ।
रिपु को रिपु मुखमांफ धर्यो जब तव जननी मनमोद बढ़ाई ।
सूरदास या घर को वैरो गिरी परी तहं जूठन पाई ।।

Only 75 are Kūṭa verses covering about 95 pages of the MS.

7) दृष्टिकूट पद: सूरसागर परिशिष्ट : नाथ द्वारा विद्या भवन अंक१०,चो०५

There is a manuscript of Sūrasāgara which contains at the end a collection of about 100 Kūṭa poems. Its description is as follows:-

Size 7 x 11, leaves 410, lines to each page 22, letters in each line 18-20, paper old. Written in red and black ink. The name of the scribe is Bhavānisaṅkara, date 1830 V.S.

Beginning:-

श्री गोपीजन वल्लभाय नमः । अथ सूरसागर लिख्यते । अथ मंगला चरण राग कान्हारो,वन्दूच्चरण सरोज तिहारे ।

इति श्री सूरसागर संपूर्ण, यगलि प्रति प्रमाणे । वैष्णव ब्रजमोहन दास जी की पोथी सुलिखी सं०१८३० माशिवन सुदी १ भौमे श्री सीहाडू मध्ये लिखितं दसपुर जात ब्राह्म भवानी शंकरेण लेखकं पाठकं शुभाय । श्रीरस्तु कल्याणमस्तु ।

After this are given the Kūṭa poems - leaves 14, verses 101, lines to each page 31, letters in each line 20. The writer of these verses is different. Many of the verses are not Kuta. The first three of the above manuscripts are those of Sūra-Śataka of Bālakrishna Dāsa but it is strange that they are all different from one another as regards the number and order of verses contained. As the verses of all the manuscripts of these collections are taken from the Sūrasāgara, they are not given separately. The verses of the Sūrasāgara given in Appendix include all of them.

Besides these MSS., there are also a few printed collections of Suradasa's Kuta poems.

B: PRINTED:

1) SŪRAŚATAKA PŪRVĀRDHA

As the name indicates it is the first half (containing 50 verses) of a book called Sūra Śataka which must have been a collection of 100 verses of Sūradāsa. There are three printed editions of this work.

i) सूरशतक पूर्वार्द्ध अर्थात् श्री सूरदास जी कृत कूटपद श्री सकलाचार्य शिरोधार्य श्रीमद् श्री वल्लभाचार्य वंशावतंस मायावाद तमन्विकर भास्कर गोस्वामि श्री गिरधर जी महाराजाधिराज कृत तदीय सेवक बालकृष्णदास लिखित श्री बाबू हरिश्चन्द्र जी की आज्ञानुसार बनारस लाइट प्रेस छापेखाने में गोपीनाथ पाठक ने मुद्रित किया । संवत् १९२६ वि० सन् १८६९

ii) सूरशतक पूर्वार्द्ध.... श्री हरिश्चन्द्र कला मासिक पत्रिका खंड ६ संख्या ५ फरवरी फाल्गुन शुक्ला २ में पटना खड्गविलास प्रेस से प्रकाशित संवत् १९२६ ~~[illegible]~~

iii) सूरशतक पूर्वार्द्ध ,सूरदास कृत दृष्टिकूटों की टीका ,बालकृष्ण दास कृत सवा फर०१८८० तथा सम्पादक और परिवर्द्धक ,भारतेन्दु बाबू हरिश्चन्द्र ।खड्ग विलास प्रेस बांकीपुर पटना सन् १८८९ ई० ।

The work begins as follows:- श्री गोपी वल्लभाय नमः । अथ सूरदास जी के कीर्तननि को संग्रह करिबे को प्रथम मंगलाचरण ।

दोहा:...
श्री वल्लभ विट्ठल पदत द्वंदत विसद विचार ।
पढ़त सुविधा बुद्धि बल,विनसत विकट विकार ।।१ ।।
यह संसार असार में हरि कीर्तन सुखसार ।
कहत करत सब अजहुं तौं बड्डे अवर विसार ।। २ ।।
उपकारक है सबन कौं हेतु अर्थ समुझाय ।
तातें गाये भक्त जन,भाषा सरल सुभाय ।। ३ ।।
सूरदास तिन में भये,जगत जात ज्यों सूर ।
गायो सब विधि करि सुजस हरि लीला रस पूर ।।४ ।।
जिनके पद में हू बहु ,अर्थ भाव रस व्यंग ।
सूझ परै जैते तिते, संग्रह कियो सुसंग ।। ५ ।।
श्रीमद् श्री गोपाल सुत श्री गिरिधर सुखदाय ।
जिनकी आज्ञा तें कियो भाग नगर में चाय ।। ६ ।।
बालकृष्ण की बीनती सुनिये रसिक सुपंथ ।
लीजै सुमति सुधारि कै सूर शतक यह ग्रंथ ।। ७ ।।
।। इति श्री सूरशतक पूर्वार्द्ध सम्पूर्णम् ।।

यह इतिहास सब पदन को अर्थ भयो सुखदाय ।
श्री गिरिधर महाराज की आमित कृपाबल पाय ।। १ ।।
संवत अष्टादस शतक अस्सी पर दुवै लेख ।
मारगसिर वदि सप्तमी, कवि कविता पथ देख ।।२ ।।

From the above description it is evident that this was written in V.S. 1882 by one Bālakrishna, a resident of Bhāganagar, by the order of his Guru Śrī Giradhar for the purpose of Kirtana. The collection contained 100 verses, but only the first half is now available in print. The introductory verses are the same as given in the manuscripts (Nos. 2 and 3) of the Kāṅkaroli Vidyā Vibhāga which shows that it must be the same work as the above MSS. But a comparison shows that the number and order of the verses of this work do not entirely tally with those of the MSS. This difference is difficult to account for. 14 verses of Sūraśataka Pūrvārdha are common with those of the Appendix of Sāhityalaharī and 36 are new. The three following collections are also known to have been printed but are now not available:-

1. Sūradāsa Ji Ke Dṛṣṭikūṭa Pada,
   Husaini Press 1852 A.D.
2. Dṛṣṭikūṭa Pada,
   Haji Press, Agra, 1862 A.D.
3. Dṛṣṭikūṭa Pada - Sūradāsa-Kṛta,
   Mumbai-ul-Ulum Press, Muthura, 1864 A.D.

Appendix B.
The Kūta Poems of Sūrasāgara.
परिशिष्ट ख,

:: प्रथम स्कंध ::

विनय के पद

विनती

१

हरै बलबीर बिना को पीर ।
सारंगपति प्रगटे सारंग तैं, जानि दीन पर भीर ।।
सारंग विकल भयो सारंग मैं, सारंग तुल्य सरीर ।
पर्यो काम सारंगबासी सौं, राखि लियो बलबीर ।।
सारंग एक सारंग ह्वै लौट्यो, सारंग ही कैं तीर ।
सारंग पानि शय ता ऊपर, गए परीछत कीर ।।
गहे दुष्ट द्रुपदी को सारंग, नैननि बरसत नीर ।
सूरदास प्रभु अधिक कृपा तैं, सारंग भयो गँभीर ।।

अविद्या वर्णन

२

माधो जू यह मेरी एक गाइ।
अब आजु तैं आप आगैं दई, लै आइयै चराइ ।।
अति हरहाई, हटकत हूं बहुत अमारग जाती ।
फिरति वेद बन उःख उखारति, सब दिन अरु सब राती।।
हित करि मिलै लेहु गोकुलपति अपने गोधन मांह ।
सुख सोऊं सुनि वचन तुम्हारे देहु कृपा करि बांह ।।
निधरक रहौ सूर के स्वामी जनि मन जानो फेरि ।
मन ममता रुचि सौं रखवारी पहिलैं लेहु निबेरि ।।

१:... स० ३३, दि० १६ । १३०, का० कां० २१। १३७
२:... स० ५१, वें० ६ । ३३

तृष्णा वर्णन:

३

माधो नैकु हटकौ गाइ ।

भ्रमति निसि बासर अपथ पथ अगह गहि नहिं जाइ ।।

छुधित अति न अघाति कबहूं निगम द्रुम दलि खाइ ।

अष्ट दस घट नीर अंचवति तृषा तऊ न बुझाइ ।।

छहौं रस जौ धरौं आगैं तऊ न गंध सुहाइ ।

और अहित अभच्छ भच्छति कला बरनि न जाइ ।।

व्योम, धर, नद, सैल, कानन इतैं चरि न अघाइ ।

नील खुर अरु अरुन लोचन सेत सींग सुहाइ ।।

भुवन चौदह खुरनि खूंदति सु धौं कहां समाइ ।

ढीठ, निठुर न डरति काहूं त्रिगुन ह्वै समुहाइ ।।

हरै खलबल दनुज, मानव, सुरनि सीस चढ़ाइ ।

रचि विरंचि मुख भौंह छबि लै चलति चित चुराइ ।।

नारदादि सुकादि मुनिजन थके करत उपाइ ।

ताहि कहु कैसें कृपानिधि सकत सूर चराइ ।।

जगत् वर्णन:

४

चौ परिखात मढ़े जुग बीते ।

गुन पांसे क्रम अंक चारि गति सारि न कबहूं जीते ।।

चारि पसार दिसानि, मनोरथ, घर फिरि फिरि गिनि आवै।

काम क्रोध मद संग मूढ़मन खेलत हार न मानै ।।

बाल विनोद वचन हित अनहित बार बार मुख भाखै ।

मानी बग कादाइ प्रथम दिसि आठ सात दस नाखै ।।

षोडस जुक्ति जुवति चित षोडस षोडस बरस निहारैं ।

षोडस अंगनि मिलि प्रजंक पै छ दस अंक फिरि डारैं ।।

पन्द्रह पित्र काज, चौदह दस चारि पढ़े, सर साधे ।

तेरह रतन कनक रचि दुवादस अटन जरा जग बांधे।।

नहिं रुचि पंथ पयादि डरनि छकि पंच एकादस ठानै ।

नौ दस आठ प्रकृति तृस्ना सुख सदन सात संधानै ।।

पंजा पंच प्रपंच नारि पर भजत, सारि फिरि मारी ।

चौक चबाउ भरे दुविधा छकि रस रचना रुचि धारी ।

बाल किसोर, तरुन, जर जुग सौं सुफक सारि ढिग ढारी

सूर एक पौ नाम बिना नर फिरि फिरि बाजी हारी ।।

३:...स० ५५, वैं० ६।३५ | ४:....स० ६०

विनती

५

अब मेरी राखो लाज मुरारी ।
संकट मैं इक संकट उपज्यौ कहै मिरग सौं नारी ।।
और कछू हम जानत नाहीं आई सरन तिहारी ।
उलटि पवन जब बावर जार्यौ स्वान चल्यौ सिर झारी ।।
नाचन कूदन मृगिनी लागी चरन कमल पर वारी ।
सूर स्याम प्रभु अविगत लीला आपुहिं आपु संवारी ।।२२१ ।।

मन प्रबोध:

६

रे मन समझु सोचि बिचारि ।
भक्ति बिनु भगवंत दुर्लभ, कहत निगम पुकारि ।।
धारि पासा साधु संगति फैरि रसना सारि ।
दांउ अबकैं पर्यौ पूरौ कुमति पिछली हारि ।।
राखि सतरह सुनि अठारह चोर पांचौं मारि ।
डारि दै तू तीनि काने चतुर चौक निहारि ।।
काम, क्रोध रु लोभ मोह्यौ ठग्यौ नागरि नारि ।
सूर श्री गोबिंद भजन बिनु चले दोउ कर झारि ।।

७

रे मन निपट निलज्ज अनीति ।
जियत की कहि को चलावै मरत विषयनि प्रीति ।।
स्वान कुब्ज कुपंगु, कानो, स्रवन पुच्छ विहीन ।
भग्न भाजन कंठ कृमि सिर कामिनी आधीन ।।
निकट आयुध बधिक धारे करत तीच्छन धार ।
अजानायक मगन क्रीडत, चरत बारंबार ।।
देह छिन छिन होति छीनी दृष्टि देखत लोग ।
सूर स्वामी सौं विमुख ह्वै सती कैसैं भोग ।।

५:..सा० २२१,
६:..सा० ३०६, वैं० ३० । १६१
७:..सा० ३०१, वैं० ३१ । २०१

८

भक्ति बिनु बैल बिराने ह्वैहौ ।
पाउं चारि, सिर शृंग, गुंगमुख तब कैसैं गुन गैहौ ।।
चारि पहर दिन चरत फिरत बन तऊ न पेट अघैहौ ।
टेटू कंध रु फूटी नाकनि कौलों धौं भुस खैहौ ।।
लादत जोतत लकुटि बाजि है तब कहं मूंड दुरैहौ ।
सीत, घाम, घन, बिपति बहुत बिधि भार तरैं मरि जैहौ ।।
हरि संतन कौ कह्यौ न मानत कियौ आपुनौं पैहौ ।
सूरदास भगवंत भजन बिनु मिथ्या जनम गंवैहौ ।।

९

भजि मन दधि सुता पति चरन ।
देवगुरु कौं अवनि सुत हौ सदा चाहै करन ।।
सैनरी जिय जानि मन मैं जात जातक मरन ।
सत्रु बाहन तासु भूषन टूटि मुंड पर परन ।।
हंस सुत रिपुसुत कै सुत की जठर रच्छा करन ।
सत्य सुत सुत तासु पतनी परम चिंता हरन ।।
दच्छसुता पति श्रीपति साथ तैं जो वज्र तन उधरन ।
सूर के प्रभु सदा सहायक विस्व पोषन करन ।।

दशम स्कंध

बालरूप वर्णन:

१०

देखि सखि एक अद्भुत रूप ।
एक अंबुज मध्य देखि अत बीस दधिसुत जूप ।।
एक अवली दोइ जलचर उभै अर्क अनूप ।
पंच बारिज एक ही ढिंग कहौ कौन सरूप ।।
मर्ई सिसुता मांहि सोभा करौ अर्थ विचार ।
सूर श्री गोपाल की छबि राखिए उरधार ।।

८.... स० ३३१, वैं० ३२ । २१०
९.... कांक० १२४, ७.१, २६, ३४.६१ ४, ८८.१ । ४, सू० श० १२
१०...स० परि० ६, पाठान्तर .. देखौ सखि अपरूप रूप अनूप । वैं०१०८।५७, घा० २०३ ।३०, कांक० ३४.६ । १८

११

गोद लिए जसुदा नंद नंदहि ।
पति अंगुरिया की छवि छाजति,विज्जुलता सोभित मनु कंदहि ।।
बाजी पति अग्रज अंबा तेहिं,अरक थान सुत माला गुंदहि ।
मानौ स्वर्गहिं तैं सुर पति रिपु कन्या ऐति आइ ढरि सिंधुहि ।।
आरि करत कर चपत चलावत,नंदनारि आनंद दुवै मंदहि ।
मनौ भुजंग अमी रस लालच फिरि फिरि चाटत सुभग सुचंदहि।।
गूंगी बातनि यौं अनुरागति ,भंवर गुंजरत कमल मों बंदहि ।
सूरदास स्वामी धनि तप किए,बड़े भाग जसुदा अरु नंदहि ।।

१२

<u>दधि लीला:</u>

जब दधि रिपु हरि हाथ लियौ ।
खगपति अरि डर असुरनि संका बासर पति आनन्द कियौ ।।
विदुखि सिंधु सकुचत सिव सोचत गरलादिक किमि जात पियौ ।
अति अनुराग संग कमलातन प्रफुलित अंग न समात हियौ ।।
एकनि दुख एकनि सुख उपजत ऐसो कौन बिनोद कियौ ।
सूरदास प्रभु तुम्हरे गहत ही एक एक तैं होत बियौ ।।

१३

देखी माई दधिसुत मैं दधिजात ।
एक अचम्भौ देखि सखीरी रिपु मैं रिपु जु समात ।।
दधि पर कीर कीर पर पंकज पंकज के द्वै पात ।
यह सोभा देखत पसु पालक फूले अंग न समात ।।
बारंबार बिलोकि सोचि चित नंद महर मुसक्यात ।
यहै ध्यान मन आनि स्याम कौ सूरदास बलि जात ।।

११... स० ७२५
१२... स० ७६१,वैं० १८८। १२८,शा० २५८।८, सू०श०४२
१३... स० ७६०,वैं० १२१। १५१,नवल०१७०।१७३,दि०६८।१३०,पो०१४६।६
का०कां० १४६।६७६,नाथ०१०।२११,शा० २५०।८४,कां०८८ .१।३६सू०श०४

बाल लीला:

१४

दधि सुत जम्यो नंद के द्वार ।
निरखि नैन अरुझ्यो मनमोहन रटत देहु कर बारंबार ।।
दीरघ मोल कह्यो व्योपारी रहे ठगे सब कौतुक हार ।
कर ऊपर ले राखि रहे हरि देत न मुक्ता परम सुढार ।।
गोकुलनाथ बर जसुमति के आंगन भीतर भवन मंझार ।
साखापत्र भए जल मेलत फूलत फलत न लागी बार ।।
जानत नाहिं मरम सुरनर मुनि ब्रह्मादिक नहिं करत विचार ।
सूरदास प्रभु की यह लीला ब्रज बनितनि पहिरे गुहि हार ।।

गोचारण:

१५

बन तें आवत धेनु चराए ।
संध्या समय सांवरे मुख पर गोपद रज लपटाए ।।
बरह मुकुट के निकट लसति लट मधुप मनो रुचि पाए ।
बिलसत सुधा जलद आनन पर उड़त न जात उड़ाए ।।
विधि बाहन भच्छन की माला राजत उर पहिराए ।
एक बरन बपु नहिं बड़ छोटे ग्वाल बने इक धाए ।।
सूरदास बलि लीला प्रभु की जीवत जन जस गाए ।।

रूप वर्णन:

१६

नंद नंदन मुख देखो माई ।
अंग अंग छबि मनहु उये रवि ससि अरु समर लजाई ।।
खंजन मीन, भृंग, वारिज, मृग पर दृग अति रुचि पाई ।
स्रुति मंडल कुंडल मकराकृत बिलसत सदन सदाई ।।
नासा कीर कपोत ग्रीव छबि दाड़िम दसन चुराई ।
दुवै सारंग बाहन पर मुरली आई देति दुहाई ।।
मोहैं थिर चिर विटप विहंगम व्योम बिमान थकाई ।
कुसुमांजलि बरषत सुर ऊपर सूरदास बलि जाई ।।

१४... स०७६१, वैं० १२१।१५२ नवल०२४७।१०७, दि०६८।१३७, आ०२०२।२८ का०कां०१४६।६७७, नाथ० १०।२, २१, सू० श०२

१५... स०१०३५, वैं०१६७।१३

१६... स०१२४४, वैं०१८६।१२

मुरलीवादन: १७

जब हरि मुरली अधर धरी ।
गृह व्योहार तजे आरज पथ चलत न संक करी ।।
पद रिपु पट अंटक्यौ अति आतुर उलटि न पलट खरी ।
सिव सुत बाहन आइ मिले तँह सुधि बिधि सकल हरी ।।
उरि गए कीर,कपोत,मधुप,पिक सारंग सुधि बिसरी ।
उडुपति ,विद्रुम,बिंब खसाने दामिनि अधिक डरी ।।
निरखे स्याम पतंग सुता तट आनन्दउमंग भरी ।
सूर स्याम कौ मिलीं परसपर प्रेम प्रवाह ढरी ।।

१८

राधा के साथ क्रीड़ा:

नीवी ललित गही जदुराइ ।
जबहिं सरोज धर्‌यौ श्रीफल पर,तब जसुमति गई आइ ।।
तत छन रुदन करत मनमोहन,मनमैं सुधि उपजाइ ।
देखौ ढीठि देति नहिं माता राख्यौ गैंद चुराइ।।
तब वृषभानु सुता हंसि बोली,हम पै नाहिं कन्हाइ ।
काहे कौं भकभोरतनोखे,चलहु न देउं बताइ ।।
देखि विनोद बाल सुत कौ तब,महरि चली मुसुकाइ ।
सूरदास के प्रभु की लीला,को जानै इहिं भाइ ।।

वृंदावन बिहार: १६

राधे जलहुत कर सु धरै ।
अति हीं अरुन अधिक छवि उपजत तजत हंस सगरै ।।
सुन चकोर चले ह्वै सन्मुख ,भिफकत रहे खरे ।
तब बिहंसि वृषभानुनंदिनी दोऊ मिलि भगरै ।।
रवि अरु ससि दोऊ एकै रथ,आनि धरै ।
सूर दास प्रभु कुंज बिहारी आनंद उमंगि भरे ।।

१७...स०१२७७,वैं० १६०।४३,या० ३४०। ५६,पां० २०२।४८१,नाप०१०।२.६६
    कांकें० .८८.१। ४१,सू० श०४८
१८...स०१३००,
१६...स० १८१०,वैं०४१■। ६६,पां०,३११। १६२,नाप० १०।२.१६ कांक१२४।७.१.३५,
    सू०श० १६

युगलरूप वर्णन:

२०

देखे चारि कमल इक साथ ।
कमलहिं कमल गहे लावात है, कमल कमल ही मध्य समात ।।
सारंग पर सारंग खेलत है, सारंग ही सौं हँसि हँसि जात ।
सारंग स्याम औरहू सारंग, सारंग सारंग सौं करैं बात ।।
अरि सारंग राखि सारंग कौं, सारंग गहि सारंग कौं जात ।
तौ है राखि सारंग सारंग कौं, सारंग लै आऊं वा हात ।।
सोइ सारंग चतुरानन दुर्लभ, सोइ सारंग संभु मुनि ध्यात ।
सेवत सूरदास सारंग कौं, सारंग ऊपर बलि बलि जात ।।

२१

हरि उर मोहिनि बेलि लसी ।
तापर उरग ग्रसित तव, सोभित पूरन अंस ससी ।।
चापति कर भुजदंड रेख गुन अंतर बीच कसी ।
कनक कलस मधु पान मनौ करि भुजगिनि उलटि धंसी ।।
तापर सुन्दर अंचल झांप्यौ अंकित दंसत सी ।
सूरदास प्रभु तुमहिं मिलत जनु दामिनि बिगसि हंसी ।।

२२

उर पर देखियत हैं ससि सात ।
सोवत हूं तैं कुंवरि राधिका, चौंकि परी अधरात ।।
खंड खंड ह्वै गिरे गगन तैं बास पतिनि के प्रात ।
कै बहु रूप किए मारग तैं दधिसुत आवत जात ।
बिधु बिछुरे बिधु किए सिलंहीं सिव मैं सिव सुत जात ।
सूरदास धारे को धरनी, स्याम सुनी यह बात ।।

२३

आजु बन राजत जुगल किसोर ।
दसन बसन खंडित मुख मंडित गंड तिलक कछु थोर ।।
डगमगात पग धरत सिथिल गति, उठे काम रस भोर ।
रति पति सारंग बरुन महाकवि, उमंगि पलक लगे भोर ।
स्रुति अवतंस बिराजत हरि सुत, सिद्ध दरस सुत चोर ।
सूरदास प्रभु रसबस कीन्हीं, परीं महारन जोर ।।

२०... स० १८१३, वैं० ४१८, ध. कांक० १२४। ठ. १, ५७
२१... स० १८१४, वैं०४१८।३, मधु० १३५। २४६१, पो० ३१३। १००५कांक०८१, २।२६३१७
२२... स० १८१६वैं०४१८।५, नाथ०१०। २. ५, कांक०१२४।७, १, ४७।
२३... स० १८१७ वैं० ४१८। ६पो० ३१४। १००७, नाथ०१०।२, ८६०।

२४

आजु तन राधा सज्यौ सिंगार ।
नीरज सुत सुत वाहन को भख स्याम अरुन रंग कौन विचारी ।।
मुद्रा पति अंचवन तनया सुत,ताके उरहिं बनावति हार ।
गिरि सुत तिन पति विवस करन कौं अच्छत लै पूजत रिपुमार ।।
पंथ पिता आसन सुत सोभित,स्याम घटा बन पंकित अपार ।
सूरदास प्रभु हंस सुता तट , क्रीडत राधा नंदकुमार ।।

२५

देखि सखि साठि कमल इक जोर ।
बीस कमल परगट देखियत हैं राधा नंदकिसोर ।।
सोरह कला संपूरन मोह्यो,ब्रज अरुनोदय भोर ।
तामैं सखि द्वैक मधु लागि रहे,चितवत चारि चकोर ।।
मैमत द्वै गजराज अरे हैं,कोटि मदन मय भोर ।
सूरदास बलि बलि या छबि की,झलकनि की झकझोर ।।

२६

मुरली गुण वर्णन:

मुरली नाम गुन विपरीत ।
रवीन मुरली गहै सुर अरि ,रहत निसिदिन प्रीति ।।
कहत बंसी छिद्र परगट, हृदै छूछै अंग ।
विदित जग हरि अधर पीवत करत मनसा पंग ।।
चलत तै सब अचल कीन्हैं, अचल चलत नगेस ।
अमर आने मृत्युलोकहिं, चलत भुव पर सेस ।।
नैनहू मन मगन ऐसी ,काल गुननि विवीत ।
सूर त्रै सौं एक कीन्हे,रीझि त्रिगुन अतीत ।।

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२४ ... स० १८२०,वैं० ४१८। ११,नाथ० १०।२१,कांक० १८८।७.१,५१
 सू०श० ३६
२५ ...स० १८२१,वैं० ४१६।१२,नाथ० १०।२.८,कांक ३८.६। ७ सू०श० ३१
२६ ... स० १८४३

२७

डानलीला:

लैहौं दान सब अंगनि कौं ।

अति मदगलित ताल फल तैं गुरु इन जुग उरज उतंगनि कौं ।।

खंजन, कंज, मीन, मृगसावक, भंवर, जवर भुज भंगनि कौं ।

कुंदकली, बंधूक, बिंबफल, वर ताटंक तरंगनि कौं ।।

कोकिल, कीर, कपोत, किसलता, हाटक हंस फनिंगनि कौं ।

सूरदास प्रभु हंसि बस कीन्हौं नायक कोटि अनंगनि कौं ।।

२८

लै हौं दान इन्हनि कौं तुमसौं ।

मत्तगयंद हंस हम सौं हैं, कहा दुरावति हम सौं ।।

कैहरि, कनक, कलस अमृत के कैसैं दुरे दुरावति ।

विद्रुम, हैम, वज्र के किनुका, नाहिंन हमहिं सुनावति ।।

खग, कपोत, कोकिला, कीर, खंजन हूं, सुक, मृग जानति ।

मनि, कांचन के चित्र जरे हैं एते पर नहिं मानति ।।

सायक, चाप, तुरग, बनि जलि हो, लिये सबै तुम जाहु ।

चंदन, चंवर, सुगंध जहां तहं कैसैं होत निबाहू ।।

यह बनि जति वृषभानु सुता तुम हमसौं बैर बढ़ावति ।

सुनहु सूर एते पर कहियत, हम धौं कहा लगावति ।।

२९

गोपी दशा वर्णन:

मेरो मन हरि चितवन अरुझान्यौ ।

फेरत कमल दुवार ह्वै निकसे करत सिंगार भुलानौ ।।

अरुन अधर दसननि दुति राजति मोहन मुरि मुसुकानौ ।

दधि तनया सुत पांति कमल मैं बंदन भुरके मानौ ।।

सुभग कपोल लोल मनि कुंडल इहि उपमा कैहि बानौ ।

उभय अंक अति पान अमी रस मीन ग्रसत विधि मानौ ।।

इहि रस मगन रहत निसि बासर हार जीत नहिं जानौ ।

सूरदास, चित भंग होत क्यों जो जैहि रूप समानौ ।।

२७... स० २०८३, वैं० २३५। ३२

२८... स० २१६७, वैं० २४५। २६

२९... स० २२८५, वैं० २६०। ६, पो० २५८। १६५१

३०

तऊ न गोरस छांडि दियौ ।

चहुंफल भवन गह्यौ सारंग रिपु बाजि धुरा अध्यौ ।।

अमी वचन रुचि रचत कपट हठ झगरो फेरि ठयौ ।

कुमुदिनि प्रफुलित,हौं जिय सकुची,लै मृगचंद नयौ ।।

जानि निसा ससि रूप विलोकति नवल किसोर भयौ ।

तब तैं सूर नैंकु नहिं छूटत मन अपनाइ लयौ ।।

३१

राधारूप वर्णन:

नंद ग्राम की मारग बूझै है,हो कोउ दधि बेंचनहारी ।

सुनहु न स्याम कठिन तन गारे,विधुवदनी अरु हाटक ढारी ।।

अपया की सुत ताहि विरंचै, जाहिं विरंचि सीस पर धारी ।

कमल कुरंग चलत बरुना भल,राख्यौ निकट निषंग संवारी ।।

गति मराल सावक ता पाईं , जावक मुकता चुनत बिसारी ।

सूरदास प्रभु कहत बनै नहिं, सुख संपति वृषभानु दुलारी ।।

३२

रति वर्णन:

राधा बसन स्याम तनु चीन्हौ ।

सारंग बदन,विलास विलोचन,हरि सारंग जानि रत कीन्हीं ।।

सारंग बचन,कहत सारंग सौं ,सारंग रिपु दै राखति झीनी ।

सारंग पानि गहत रिपु सारंग,सारंग कहा कहति लियौ छीनी ।।

सुधापान करि कै नीकी विधि, रह्यौ सेस फिरि मुद्रा दीन्ही ।

सूर सदेस याहि रति नागर ,सुन आकर्षि वाम कर लीन्ही ।।

३३

राधारूपवर्णन:

राधे दधि सुत क्यौं न दुरावति ।

हौं जु कहति वृषभानु नंदिनी काहैं दू जीव सतावति ।।

जल सुत दुखी,दुखी है मधुकर,द्वै पंछी दुख पावत ।

सारंग दुखी होत बिनु सारंग तोहिं दया नहिं आवत ।।

सारंग रिपु की नैंकु ओट करि,ज्यौं सारंग सुख पावत ।

सूरदास सारंग किहिं कारन,सारंग कुलहिं लजावत ।।

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३० ..स०२२८६,वैं०२६१०।१०,नवल०४२०।१७

३१.सु० २२६२।

३२..स०२२६८,वैं०२६११।१६,नवल०११७।१४७,दि०१५०।५५४,कां० कां०३२४।१३६६

३३..स० २३३२,वैं०२६५।५३,नवल०४२६।६०,दि० १५०।५५८,का०कां०३१४।१३७३,

कृष्णरूप वर्णन:

३४

नंद नंदन दरसन जब पैहौ ।
एक दुवै तीनि तजि,चारि बानी मेटि,पांच छ निदरि,सातैं भुलैहौ ।।
आठहू गाँठि परि है नवहु दस दिसि भूलिहौ,ग्यारहौ रुद्र जैसैं।
बारहौ कला तैं तपति तन तैं मिटति, तेरहौ रतन मुख छवि न तैसैं ।।
निपुन चौदह ,बरन पंद्रहौ सुभग अति,बरष सोडष सतरहौ न रैहै ।
जपत अट्ठारहौं भेद उनइस नहीं,बीसहू बिसै तैं सुखहि पैहै ।।
नैन भरि देखि जीवन सफल करि लेखि,ब्रजहि मैं रहत तैं नहीं जानै।
सूर प्रभु चतुर,तुमहूं महाचतुर हो ,जैसी तुम तैसैं वेऊर सयाने ।।

३५

प्रात समय आवत हरि राजत ।
रतन जटित कुंडल सखि स्रवननि ताकी किरन सूरतनु लाजत ।।
सातै रासि मेलि द्वादस मैं ता भूषननि अलंकृत साजत ।
जलधि तात तिहिं नाम कंठकै,तिनकैं पंख मुकुट सिर भ्राजत ।।
पृथिवी दुही पिता सो लैकर मुख समीप मधुरै धुनि बाजत ।
सूरदास प्रभु सुनहु मूढ़जन,भगतनि भजत अभगतनि भाजत ।।

३६

हरिमुख निरखति नागरि नारि।
कमल नयन के कमल बदन पर बारिज बारिज बारि ।।
सुमति सुंदरी सरस पिया रस लंपट मांडी आरि ।
हरि सुआरि जु करत बसीठी प्रथमहिं प्रथम चिन्हारि ।।
राखति ओट कोटि जतननि करि भ्रांपति अंचलभारि ।
खंजन मनहुं उड़न कौं आतुर सकल न पंख पसारि ।।
देखि सरूप स्याम सुन्दर को रही,न पलक सम्हारि ।
देखहु सूर अधिक सूर तनु अबहुं न मानी हारि ।।

३७

पीतांबर की सोभा सखीरी,मो पै कही न जाई ।
सागर सुत पति आयुध मानों करिपु रिपु मैं देत दिखाई ।।
जा रिपु पवन,तासु सुत स्वामी आभा कुंडल कोटि छिपाई।
छाया पति तनु बदन बिराजत,बंधुक अधरनि रहे लजाई ।।
नाकी नायक बाहन की गति राजत मुरली सुधुनि बजाई ।
सूरदास प्रभु हर सुत बाहन,तासुत लै हरि सीस चढ़ाई ।।

३४...स०२३५७,वैं०२६७।७८
३५...स०२४१६,वैं०२७४।३७,नवल०१३२।२,नाथ०१०।२.५७,कांक०८८.१४४,सू०स०३८
३६...स०२४३४,वैं०२७६।५२
३७...स०२४८६,वैं०२८६।४५,नाथ०१०।२.५६,कांक०८८.६।४२,३४.६।४३,सू०स०१७

राधा कृष्ण क्रीड़ा:   ३८

कुंज मैं बिहरत नंदकिसोर ।
एक अचंभौ देखि सखी री उग्यौ सूर बिन भोर ।।
तहं घनस्याम दामिनी राजत द्वै ससि चारि चकोर ।
अंबुज खंजन मधुप मिलि क्रीडत एकहिं ठौर ।।
तहं द्वै कीर बिंबफल चाखत विद्रुम मुक्तप चोर ।
चारि मुकुर आसन पर झलकत नाचत सीसनि मोर ।।
तामैं एक अधिक छवि सोहै हंस कमल इक ठौर ।
हैमलता तमाल गहि द्वै फल मानौं देखि अंकोर ।।
कनकलता नीलम राजत उपमा कहं लव थोर ।
सूरदास प्रभु इहिं विधि क्रीडत ब्रज जुवती चितचोर ।।

३९

जलसुत सुत ताकौ रिपु पति सुत घेरि लई सखि कत हौं धाऊं।
कालनेमि रिपु ताको रिपु अरु ता बनिता कौं काहु नपाऊं।।
धरनि गगन मिलि होइ जु सजनी सो गए ता बिनु छिन बिल खाऊं।
दसरथ तात सत्रु को भ्राता ता प्रिय सुता सु कैसैं पाऊं।।
एक उपाउ जानि जौ पाऊं सो खगपति पितु दृष्टि चुराऊं।
सूरदास लै गिरिवर भ्राता चिन्तारहित सकल दिन गाऊं।।

४०

स्यामा निसि मैं सरस बनीरी ।
मृगरिपु लंक तासु रिपु गज ता ऊपर मधु केलि ठनीरी ।।
कीर कपोत मधुप पिक कुंजर रिपु सुत रेख बनी री ।
उडुपति बिंब धरे अति सोभा सुत बाला कर जोरि चिनीरी ।।
कनक खंभ रुचि नवसत साजै जलधर मलज्ज प्रवन सुनीरी
कर गहि सत्र घात परि सारंग दंपति ही की सुरति ठनीरी ।।
उमापति हिं रिपु की ललचानी बनरिपु तनु मैं अधिक जरीरी ।
सूरदास प्रभु मिली राधिका तनमन सीतल रोम भरीरी ।।

३८.... स० पवरि० ६०
३९.... स० परि० ७०
४० ....स० परि० ७२, वैं० २६६।६६, वि० १५६। ३३७

<u>विरह वर्णन:</u>

४१

सखी मिलि करौ कोउ उपाउ ।
मार मारन चढ़्यौ बिरहिनि निदरि पायौ दाउ ।।
हुतासन धुज जात उन्नत बह्यौ हरदिसि बाउ ।
कुसुम सर रिपु नंद बाहन हरषि हरषित गाउ ।।
बारि भव सुत तासु भावन अब न करिहौं काउ ।
बार अबकी प्रान प्रीतम विजय सखा मिलाउ ।।
रिछु विचारि जु मान कीन्हौ सोउ बहि किन जाउ।
सूर सखी सुभाउ रहिहैं संग सिरोमनि राउ ।।

४२

मिलवहु पारथमित्रहिं आनि ।
जलधि सुत कै सुत की रुचि करि भई हित की हानि।।
दधि सुता सुत अवलि उर पर इन्द्र आयुध जानि ।
गिरि सुता पति तिलक करकस हनत सायक तानि ।।
पिनाकी सुत तासु बाहन भष सुभष विष सानि ।
सासामृग रिपु बसन मलयज हित हुतासन वानि ।।
धर्मसुत कै अरि सुभावहिं,तजति धरि सिर पानि ।
सूरदास विचित्र विरहिनि चूक मन मन मानि ।।

४३

सारंग सारंग धरहिं मिलावहु ।
सारंग बिनय करति सारंग सौं सारंग दुख बिसरावहु ।।
सारँग समय दहत अति सारंग सारंग तिनहिं दिखावहु।
सारंग गति सारंग धर बैठे सारंग जाइ मनावहु ।।
सारंग चरन सुभग कर सारंग सारंग नाम बुलावहु ।
सूरदास सारंग उपकारिनि सारंग मरत जियावहु ।।

४१... स० २७०३,वैं० ३०४।५५,नवल० ४८२।६३,मर० ६५।४०२,पो०४१३।१६१२,
काँक० ६६.१। २७२. १४२७

४२ ... स० २७०४,वैंक० ३०४।५६,नवल०२०५,३४४,पो०३७७।१३६२,याज ६०४।४,
मर० ३५,४७,दि० १६१।१०४५, काँक ८८.१।३०,नाथ०१०।२.३

४३...स०२७१[illegible]। वैं०३०६।६७,नवल०४८३।७५,दि०१५३।५६८,
का६ काँ० ३२१।१४०५,काँक० ६६.१।२७३.१४३६

४४

राधारूप वर्णन:

अद्भुत एक अनूपम बाग ।
जुगल कमल पर गजवर क्रीडत तापर सिंह करत अनुराग ।।
हरि पर सरवर,सर पर गिरिवर,गिरि पर फूले कंज पराग ।
रुचिर कपोल बसत ताऊपर ता ऊपर अमृत फल लाग ।।
फल पर पुहुप पुहुप पर पल्लव ता पर सुक,पिक,मृगमद काग ।
खंजन धनुष चंद ता ऊपर ता ऊपर इक मनिधर नाग ।।
अंग अंग प्रति और और छबि उपमा ताकी करत न त्याग।
सूरदास प्रभु पियहु सुधारस मानो अधरनि के बड़भाग ।।

४५

पदमिनि सारंग एक मंझारि ।
ता पुहिं सारंग नाम कहावै सारंग बरनी बारि ।।
तामैं एक छबीली सारंग अधसारंग उनहारि ।
अध सारंग परि सकलह सारंग अधसारंग बिचारि ।।
तामैं सारंग सुत सोहत है ठाढी सारंग नारि ।
सूरदास प्रभु तुम हूं सारंग बनी छबीली नारि ।।

४६

बिराजति अंग अंग द्युति बात ।
अपनैं कर करि धरे बिधाता षटदस नव जलजात ।।
द्वै पतंग,ससि बीस,एक फनि,चारि बिबिध रंग धात ।
द्वै पिक बिम्ब,बतीस बज्रकन,एक जलज पर धात ।।
इक सायक ,एक चाप चपल अति,चितवत चित्त बिकात ।
द्वै मृनाल मातुर ,उभै द्वै कदलि खंभ बिनु पात ।।
इक केहरि ,इक हंस गुपत रहै,तिनहिं लग्यो यह गात ।
सूरदास प्रभु तुम्हरे मिलन कों अति आतुर अकुलात ।।

४४...स० २७२८,वैं० ३०७।८०,नवल० १८१।१८१,दि०१५३।६०२,म०६६।१४६,
पो० ३१०।६८६,नाथ०१०।२.३२,कां०१२४। उ.१,१५ कां कां०३२३।१४१३,
सू०स० २६

४५...स० २७२६,वैं० ३०७।८१,नाथ०१०।२.२३,कांक० १२४।८०.१,१२

४६...स० २७३०,वैं०३०७। ८२,नवल०४८५।८६,पो०३०८।६७७,नाथ०१०।२.५२,
कांक० ८८.१।२४,३४.६।३१,सूरस० २४

विरह वर्णन: ४७

मनसिज माधवैं मानिनिहिं मारि है ।
त्रोटि पर लव अरत पर्यो अर निरखि निमिष कौं तारि है।।
किसलय कुसुम कुंत सम सायक पावक पवन बिचारि है।
द्रुम बल्ली पर दीप जुग बनी जनति अनल तिय जारि है ।।
भंवर सु एक चक्रत चामर कर भरि बंदुच सकुच डारि है ।
पुनि पुनि बाज साग सुनि सुंदरि त्रसित तिनहिं लखि नार है।
बिरह बिभूति बढ़ी बनिता वपु सीस जटा बन बारि है।
मुलसि रैस रह्यौ सित मानों गई तमो उनहारि है।।
जो न इतै पै चलौ कृपानिधि तौ बैनिज कर सारि है।
सूरदास प्रभु रसिक सिरोमनि तुम लगि काहि पुकारि है ।।

४८

रतिक्रीड़ा:

रसना जुगल रसनिधि बोल ।
कनक बैलि तमाल अरुम्फी सुभुज बंध अखोल ।।
भृंगजूथ सुधाकिरनि मनु सघन आवत जात ।
सुरसरी पर तरनि तनया उमँगि तट न समात ।।
कोकनद पर तरनि तांडव मीन खंजन संग ।
कीर सिल,जल सिखर मिलि जुग मनों कैमरंग ।।
जलद तैं तारा गिरत ससि परत पयनिधि माँहि ।
जुग भुजंग प्रसन्न मुख ह्वै कनक घट लपटाहिं ।।
कनक संपुट कोकिला रव बिवस ह्वै दै दान ।
विकच कंज अनारंगि पर लसि करत पयपान ।।
दामिनी थिर घन घटाधर कबहुं ह्वैं इहिं भाँति ।
कबहुं दिन उधोत कबहूं होत अति कुहु राति ।।
सिंध मध्य सनाद मनिगन सरस सर कैं तीर ।
कमल जुग बिनु भाल उलटे कछुक तीच्छन नीर ।।
हंस सारस सिखर चढ़ि चढ़ि करत नानानाद ।
मकर भिजपद निकट बिहरत मिलन अति आह्लाद ।।
प्रेम हित कैं छीर सागर भई मनसा एक ।
स्याम मनि कै अंग चंदन अमी के अभिषेक ।।
सूरदास सखी सबै मिलि करति बुद्धि बिचार ।
रूपसोभा लगि रही मनु सुम की संसार ।।

४७...स० २७२४,वैं० ३०८।८६,पो०३३०।१०६४,

४८...स० २७५०,वैं०३१०।२,नवल० ४८७।१०३,पो०३१३।१०७६,मथु०६६।१५३,कांक०
८१,२।२६,काइ६ ;

युगल रूप वर्णन:

४९

बसे री हेली नैननि मैं घट इंदु ।

नंद नंदन वृष भानु नंदिनी सखी सहित सोहत जावंदु ।।

द्वादस ही पतंग, ससि सौ बिस, षट फनि चौबिस चतुरंग इंदु ।

द्वादस ही बिंबु सौ बानवे बज्रन, षट कमलनि मुसक्यातदु मंदु।।

द्वादस ही मृनाल, कदली खंभ लिख द्वादस मराल आनंद ।

द्वादस ही सायक द्वादस धनु रुग व्यालीस माधुरी फंद ।।

चौबिस चतुष्पदनि सोभाकीन्ही मनु चलत चुवत कर मामकरंद।

पीत गौर दामिनि बिच राजत घनुपम छबि श्री गोकुलचन्द।।

साठि जलज अरु द्वादस सरबर अंगहि अंग झरस रस फंद ।

सूर स्याम तन मन धर बारति ललिता देखि भयौ आनन्द।।

५०

अंग सोभित वृषभान किसोरी ।

सारंग नैन बैन बर सारंग सारंग बदन कहै छबि कोरी ।।

सारंग अधर सधर कर सारंग सारंग जति सारंग मति भोरी ।

सारंग बदन पीठि पर सारंग सारंग गति सारंग कढि थोरी ।।

सारंग पुलिन रजनि रुचि सारंग सारंग अंग सुभग भुज जोरी ।

बिहरति सघन कुंज सखि निरखति सूर स्याम घन दामिनि गोरी।।

नेत्र शोभा

५१

लोचन लालच तैं न टरैं ।

हरि सारंग सौं सारंग गीधे दधिसुत काज जरे ।।

ज्यौं मधुकर बस परे केतकी नहिं त्यौं तैं निकरे ।

ज्यौं लोभी लोभहिं नहिं छांडत ये अति उमंग भरे ।।

सनमुख रहत सहत दुख दारुन मृग ज्यौं नाहिं डरै ।

वे धोरैं यह जानत हैं सब छिन छिन सदा करै ।।

ज्यौं पतंग फिरि परत प्रेम बस जीवत मुरछि मरै ।

जैसैं मीन अहार लोभ तैं लीलत परै गरै ।

ऐसेहिं लुब्ध भए हरि छबि पर जीवत रहत भिरे ।

सूर सुभट ज्यौं रन नहिं छांडत जबलौं धरनि गिरै ।।

४९..स० २७८९, वैं०३१४।४०

५०.सू० २७६९, वैं०३१५।५१, नवल०४६३।१४, दि०१५६।६३७, नाथ०१०।२.६२, का०कां०३३०।१४४०, कां०क०८८.३।५१ सू०स०२४

५१, स०२६२५, वैं०३२८।८५, दि०१६०।१६६, पां० १५६।२७०, का०कां०३४०।१५०४

५२

लोचन लालची भारी ।
सारंग रिपु के हरत न रोके हरि सरूप निधरी ॥
कायर छुक गैलि मैं राखे पलक कपाट दए री ।
मिलि मन दूत पैज करि निकसे बहुरि स्याम पै दौरि गए री ॥
ह्वै आधीन पंथ तें न्यारे कुल लज्जा न नए री ।
सूर स्याम सुन्दर रस अटके मानों उहँइ छए री ॥

५३

स्याम रंग नैना राँचे री ।
सारंग रिपु तैं निकसि निलज भए अब परगट ह्वै नाँचे री ॥
मुरलीनाद मृदंग मृदंगी अधर बजावन हारे ।
गइयन घर घर घेरि चलावत लोभ नचावन हारे ॥
चंचलता निरतनि कटाच्छ रस भाव बतावत नीके ।
सूरदास रिझए गिरधारी, मनमाने उनहीं के ॥

५४

विरहदशा :

तै जु पुकारै हरि पै जाइ ।
जिनकी यह सब सौंज राधिका दुख तनु लई छँडाइ ॥
इंदु कहै हो बदन विरोधी अलकनि अलि समुदाइ
नैननि मृग बचननि पिक लूटे विलपत हरिहि सुनाइ ॥
कमल, कीर, केहरि, कपोत, गज, कनक कदलि दुख पाइ ।
विद्रुम, कुंद, भुजंग सँग मिलि सरन गए कहुलाइ ॥
अति अनीति जिय जानि सूर प्रभु पठई मोहिं रिसाइ।
बोली है ब्रजनारि बेगि चलि अब उत्तर दै आइ ॥

५२... स० २६६७, वें० ३३५।५४, पो० २५६। ७०२, का०कां० ३४६। १५३३, दि०१६२।७२१

५३... स० ३००२, वें० ३३५।५६, दि० १६२। ७९२, का० कां०३४६।१५३४, कां० ६६.१।३१६. १७०८।

५४... स० ३०५३, वें० ३६६। ८४, ना० प० १०.२। ६८०।

राधा रूप वर्णन:

५५

सहज रूप की रासि नागरी भूषन अधिक बिराजै ।
सुख सौरभ संमिलित सुधानिधि कनकलता पर छाजै ।।
बंदनबिंदु धारि मिलि सोभित धम्मिल नीर अगाध ।
मनहुं बाल रवि रस्मिनि संकित तिमिर कूट ह्वै आधा।
मानिक मध्य पास चहुं मोती पंगति ,फलक सिंदूर ।
रंग्यौ जनुतम तट तारागन ऊगत घेर्यौ सूर ।।
की मनमथ रथ चक्र कि तरिवन रवि रथ रचित सुसाज ।
स्रवन कूप की रहंट घंटिका राजत सुभग समाज ।।
नासानथ मुक्ता,बिम्बाधर प्रतिबिंबित असमूच ।
बींध्यौं कनक पास सुक सुंदर करक बीज गहि चूंच ।।
कहं लगि कहौं भूषननि भूषित अंग अंग के रूप ।
सूर सकल सोभा श्रीपति कैं राजिव नैन अनूप ।।

५६

युगलरूप वर्णन:

देखौ सात कमल इक ठौर ।
तिनकौं अति आदर दैवै कौं धाइ मिले ह्वै और ।।
मिलत मिले फिरि चलत न बिछुरत अवलोकत यह चाल ।
न्यारे भए बिराजत हैं सब अपने सहज सनाल ।।
हरितिनि स्याम निसा निसि नामक प्रगट होत हंसि बोले ।।
चिबुक उठाइ कह्यौ अब देखौ अजहुं रहति अनबोले ।।
इतनें जतन किए नंद नंदन तब वै निठुर मनाई ।
भरि कै अंक सूर के स्वामी परियंक पर ह्वां आई ।।

५७

देखौ सोभा सिंधु समात ।
स्यामा सकल निसि रसबस जागे होत प्रभात ॥
लै पाहन सुत कर सनमुख दै निरखि निरखि मुसकात ।
अचरज सुभग बैद जल जातक कनक नील मनि गात ।।
उदित जराउ पंच तिय रवि ससि किरनि तहां सुदुरात ।
चंचल खग बधु अष्ट कंपदल सोभा बरनि न जात ।।
चारि कीर पर पारस बिद्रुम आनि अलीगन सात ।
सुख की रासि जुगल मुख ऊपर सूरदास बलि जात ।।

५५... स० ३०६३,वैं० ३६८।६६
५६... स० ३०७६,वैं० ३७०।६
५७... स० ३०८३,वैं०३७१।१७,कांक० १२४।७,१,५४

५८

देखि सखि पांच कमल द्वै संभु ।
एक कमल ब्रज ऊपर राजत निरखत नैन अचंभु ।।
एक कमल प्यारी कर लीन्हें कमल सुकोमल अंग ।
जुगल कमल सुत कमल विचारत प्रीति न कबहूं भंग ।।
षट जु कमल मुख सनमुख चितवत बहुविधि रंग तरंग ।
तिन मैं तीन सोम बंसी बस तीन सुरूस्प अंग ।।
जैहैं कमल सनकादिक दुरलभ जिनतैं निकसी गंग ।
तेहैं कमल सूर नित चितवत निपट निरंतर संग ।।

५९

देखि सखि चार चंद इक जोर ।
निरखति बैठि नितंबिनि पियसंग सार सुता की ओर ।।
द्वै ससि स्याम नवलघन सुन्दर द्वै विधु की छवि गोर ।
तिनकैं मध्य चारि सुक राजत,द्वै फल आठ चकोर ।।
ससि ससि संग प्रवाल कुंदकलि अरुझि रह्यो मनमोर ।
सूरदास प्रभु अति रति नागर बलि बलि जुगलकिसोर ।।

६०

देखि री प्रगट द्वादस मीन ।
षट इंदु द्वादस तरनि सोभित बिमल उडुगन तीन ।।
दस दोर विद्रुम दामिनी षटतीनि ब्याल विसेक ।।
त्रिवलि षट श्री फल बिराजत परस पर बरनारि ।
ब्रजकुंवरि गिरिधर कुंवर पै सूर जन बलिहारि ।।

६१

देखि सखि तीस भानु इक ठौर ।
ता ऊपर चालीस बिराजत,रुचि न रही कछु और ।।
धर तैं गगन गगन तैं धरती,ता बिच कियौ बिसतार ।
गुन निर्गुन सागर की सोभा बिनु रवि भयौ भिनुसार ।।
कोटिन कोटि तरंगनि उपजति जोग जुगति चित लाइ।
सूरदास प्रभु अकथ कथा को पंडित भेद बताउ ।।

५८... स०३०८४,वें०३७१।१८,नवल०३०३।३३५,दि०१७०।८०३,पो०३१५।१०१६,का०कां०३८७।१७२४,
नाथ०१०।२.४०,कांक०१२४।७.१,१८,
५९.. स०३०८५,वें०३७१।१९,नवल०२०४।३३६,दि०१७०।८०४प्रो०३१४।१००६,का०कां०३८६।१७२५,
नाथ०१०।२.१७,बंक०सू०सा०११ १०।२.१०
६०. सू०३०८६,वें०३७१।२०,नवल०२०४।३३७,पो०३१६।१०२४दि०१७०।८०५का०कां०३८७।१७२६नाथ०
६१. सू०३०८७,नवल०२०४।३३८नाथ०१०।२.७ सू०सा०२६,कांक०८८.११६,

६२

<u>रतिश्रीडावर्णन:</u>

सुता दधि सुत सौं क्रोधभरी ।
अंबरलेत भई खिझ बालहिं सारंग संग लरी ।।
तब श्रीपति अति बुद्धि बिचारी मनि लै हाथ धरी ।
वै अति चतुर नागरी सोकर लै मुख मांझ धरी ।।
चापत चरन सेस चलि आयो उदयाचलहिं डरी ।
सूरदास प्रभु चाहि चहूं दिसि कंठ लागि उबरी ।।

६३

सकुचि तनु उदधि सुता मुसुकानी ।
रवि सारथी सहोदर ता पति अंबर लेत लजानी ।।
सारंग पानि मूंदि मृगनैनी मनि मुख मांह समानी ।
चरन चांपि महि अहि प्रगटायो देखत अति अकुलानी ।।
सूरदास तब कहा करै अबला जब हरि यह मतिठानी ।
कंचुकि कसनि उघारि कठिन कुच स्याम अंक लपटानी ।।

६४

स्याम रति अंत रस हंसै कीन्हौं ।
कहत पुनि पुनि कहा अंग अंबर ~~[illegible]~~ सजहु , मैं रही सकुचि कछिया पुलीन्हौ
कियो तब मैं कहा, लरी सारंग सौं सारंगधर धरति तब चरन चापी ।
सेस सहसौं फननि मनिन की ज्योति अति त्रासतैं कंठ लपटाइ कांपी ।।
रही उनकी टेव चली मेरी कहा धरनि गिरिराज भुज सबल धारी ।
सूर प्रभु कै सखी सुनहु गुन रैनि कै वै पुरुष मैं कहा कहौं नारी ।।

<u>राधा श्रृंगार वर्णन:</u>

६५

बिधु बदनी अरु कमल निहारै ।
सुमन सुत लै कमलनि मज्जति घन पति धान की नाम संवारै ।।
तरनि तात बनिता सुत ताछबि कमलनि रचि रचि ग्रंथित चोरै ।
कमल कमल परसैत बनावति सारंगरिपु वाहन गति डारै ।।
उर हारावलि मेलति कमलनि मनहुं इंदु पारस ढिंग पारै ।
सूर स्याम कै नामहिं चीतन कमलापति कैं पदहिं बिचारै ।।

६२.. स० ३२४१, वैं०३८८।७५, नवल० ५७८।११३, वि० १७२।७३७, का०कां०३६६।१७५६,
नाथ०१०।२.१६, कांक० १२४।७.१, ४८, सू०स०१८
६३... स०३२४२, वैं०३८८।७६, नवल०५७८।११४, वि०१७३।८३८, पो० ३१३।१००४, कां०कां०
४००।१७६०, वि०६७८।सू०स०१६
६४. सु०३२८६, वैं०३६३।२३
६५ स० ३३२५, वैं० ३६६।५७, कांक८८.१।३५, सू० स०५

६६

आजु तोहिं काहें न आनंद थोर ।
यह विपरीत सखी तोहिं मखियां,इंदु कंज इक ठौर ।।
हर द्रावन संतत अधिकारी,ज्यों विधि चन्द चकोर ।।
दधिगृह जुगल बनावलि क्यों नहिं विगसित अंबुज भोर ।।
कंपित स्वास त्रास अति मो कति ज्यों मृग के हरि कोर ।
सूरदास स्वामी रति नागर हरि जु लियो मन मोर ।।

रति दशा वर्णन:

६७

अहो राजति राजीव नैन छबि उरग लता रंग लाग ।
जिहिं वनिता रस बस कीन्हे निसि,प्रगट होत अनुराग ।।
सिथिल अंग अरु सिथिल पाग बनी,सिथिल चरन गति आज ।
मनहुं सेज रेवा द्रह तें उठि, आवत है गजराज ।।
भाल मध्य ज्यावक रंग देखत,लागति है मोहिं लाज ।
तुम अपनैं जिय जानत हो , तिलक लोक त्रय राज ।।
हंस बंधु बर लोचनि ललना,मिलित ,निसा कृत काज ।
बदन चंद पिय संधि जानि,नहिं बढ़त किरन मन लाज ।।
भवन जीव सुत लग्यौ अधर पर,यह छबि कही न जाय ।
मन बंधूक सुमन ऊपर पिय,अलिसुत बैठे आय ।।
कुच कुंकुम अवलेप तरुनि किये,सोभित स्यामल गात ।
गल पर्तो राकासखि पिय संग, घटा सघन सोभात ।।
स्याम हृदय लांछन,ता ऊपर लगी करज कृत रेख ।
मनहुं बसंत राज रुचि कीरति ,अरुन किसल तरु वेष ।।
काम बान बर लिए पंच चितवत प्रति अंग अंग लाग ।
अब न काज गृह बैठें पियारे, जब आए तब भाग ।।
ता दिन तें वृषभानु नंदिनी,अनत जान नहिं दीन्हे ।
सूरदास प्रभु प्रीति पुरातन,इहिं विधि रस बस कीन्हे।।

६६... स० परि० ६४,वें० ३६७।६२,कां०क० ८८,१।३५,सू० स० ५
६७... स० ३३५२,वें० ३६६।८५ ।

६८

<u>नख शिख वर्णन:</u>

राधे तेरे नैन किधौं री बान ।
यौं मारैं ज्यौं मुरझि परे धर, बहुरि कर राखे प्रान ।।
खग पर कमल, कमल पर कदली, कदली पर हरियान ।
हरि पर सरवर, सर पर कलसा, कलसा पर ससि भान ।।
ससि पर बिंब, कोकिला ता बिच, कीर करत अनुमान ।
बीच बीच दामिनि दुति उपजति, मधुप जूथ बलमान ।।
तू नागरि सब गुननि उजागरि, पूरन, कला निधान ।
सूर स्याम तुव दरसन कारन, व्याकुल परे अजान ।।

६९

<u>सखी की उक्ति:</u>

दधि सुत बदनी राधिका दधि दुर निवारो ।
दधि सुत दृष्टि मैलि दधिसुत मैं दधिसुत पति सौं क्यौं न विचारो ।।
धरहिं छाँडि कै, धरहिं पकरि लै, धरहु लता घनस्याम संवारो ।
हार पहिरि करि, हार पकरि करि, हारि गोवर्धन नाथ निहरो ।।
समुझि चली वृषभानु नंदिनी, आलिंगन गोपाल पियारो ।
विधमान कलहंस जात बलि, सूरदास अपनों तनु वारो ।।

<u>सखी का राधा से मान त्यागने को कहना:</u> ७०

राधे हरिरिपु क्यों न छिपावति ।
मेरु सुता पति ताकैं पति सुत, ताकों क्यों न मनावति ।।
हरि बाहन ता बाहन उपमा सो तैं धरे दिढावति ।
नव ग्रह साल बीस तोहिं सोभित, काहे गहरु लगावति ।।
सारंग बदन कह्यौ करि हरि सौं, सारंग बचन न भावत ।
सूरदास प्रभु दरस बिना तुव लोचन नीर बहावति ।।

७१

राधे हरि रिपु क्यों न दुरावति ।
सैल सुता पति तासु सुता पति ताकैं सुतहिं मनावति ।।
हरि बाहन सोभा यह ताकी, कैसे धरे सुहावति ।
दुवै गरु चार हवैं वै बीते, काहे गहरु लगावति ।।
नव गरु सात ये सु तोहिं सोभित, ते तू काह दुरावत ।
सूरदास प्रभु तुम्हरे मिलन कौं, सारंग भरिभरि आवत ।।

६८.. स०३३६०, वें०४००। ६९नवल०५६३। ६, दि०१७३। ८४४, का०कां०४००। १७३५, कांक०८८.१। ३६
सू०स०१३

६९.. स०३३६४, वें०४०१। ६५, कांक०८८.१। ३, सूरस०१३ नाथ०१०। २.४४

७०.. स०३३६५, वें०४०१। ८६, नवल०३०३। ३६६, दि०१७३। ८४५, नाथ०१०। २.४१, कां कां०४०१।
१७६६, कांक०१२४। ७.१, १४

७१.. स०३३६६, वें०४०१, नवल०५१६। ८, नाथ० १०। २.३८, कांक०१२४। ७.१, १७

७२

राधे हरि रिपु क्यों न दुरावति ।
सारंग सुत वाहन की सोभा सारंग सुत न बनावति ।।
सैल सुता पति ताकै सुतपति ताकै सुतहिं मनावति ।
हरि वाहन कै मीत तासु पति तावति ताहिं बुलावत ।।
राकापति नहिं कियौ उदौ सुनि या समयै नाहिं आवत।
बिबिध बिलास अनन्द रसिक सुख सूर स्याम गुन गावत ।।

७३

राधे तैं बहु लोभ कियौ ।
लाबन रथ,तापति आभूषन आनन आप हर्यौ ।।
मृग कौ दंड अवनिधर चपला,बिंबस सु कीर चर्यौ ।
पिक,मृनाल अरि ,ता अरि रूपहिं तै बपु आपु धर्यौ।।
जलचर,गज,मृगराज सकुचि जिस सोच न जाइ पर्यौ ।
सूरदास प्रभु कौं मिलि भामिनि निसि सब जात टर्यौ ।।

७४

कहि पठई हरि बात सुचित दै सुनि राधिका सुजान ।
तैं जु बदन झाँप्यौ कुचकि अंचल यहै न सुख मेरैं मन मान ।।
हाहिं पै दुसह जु इतनेहिं अन्तर उपजि परै बहु आन ।
सरद सुधा ससि की नव कीरति सुनियत अपनैं कान ।।
खंजरीट,मृग,मीन,मधुप,पिक, कीर करत हैं गान ।।
बिद्रुम अरु बंधूक बिंब मिलि देत कांचन छबिदान ।।
दाड़िम दामिनि,कुंदकली मिलि बाढ्यौ बहुत बखान।
सूरदास उपमा नक्षत्र गन सब सोभित बिन भान ।।

७२.. स० ३३६७,वैं० ४०१।६८,पे०३१६।१०२५,ना०प्र०१०।२.३८,कां०१२४।७.१,१७
७३.. स०३३६८,वैं०४०१।६६,मधु०१२१।१७२
७४..स०३३८६,वैं० ४०१।२२१७,नवल०२०५।३४५,मधु०१२३।४७६,कां०८८.१,२७,३३७

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रही है घूंघट पट की ओट ।
मनो कियो फिरि मान मवासो मनमथ बंकट कोट ।।
नइ सुत कील,कपाट सुलच्छन है दृग द्वार अगोट।
भीतर भाग कृष्न भूपति को राखि अधर मधुमोट।।
अंजन आड तिलक आभूषन सजि आयुध बड़ छोट ।
भ्रुकुटी सूर गही करि सारंग करति कटाच्छन चोट ।।

७६

तैं जु नील नील पट ओट दियोरी ।
सुनि राधिका स्याम सुन्दर सों बिनहिं काज अति रोष कियोरी ।।
जलसुत बिंब भई अति सोभा मनहुं सरद ससि राहु गह्यो री ।
भूमि घिसन सिर मज्जन कीन्हीं उरनाभल रिपु ताहि दियोरी ।।
तुम अति चतुर सुजान राधिका कत राख्यो भरि मान हियो री ।
सूरदास प्रभु अंग अंग नागरि मनहुं काम कियो बियोरी ।।

७७

सारंग रिपु की ओट रहे दुरि सुंदरि सारंग चार ।
ससि ,मृग,फनिग,धुनिग दुवै अंग अंग सारंग की अनुहार ।।
तामंह एक अवर सुत सारंग बोलत बहुरि बिचारि ।
परकृत एक नाम है दाऊ किधौं पुरुष किधौं नारि ।।
ढांकति कहा प्रेम हित सुन्दरि सारंग नैकुं उघारि।
सूरदास प्रभु मोहे रूपहिं सारंग बदन निहारि ।।

७८

यह तेरो बृंदावन बाग ।
सुनि राधिके कदंब बिटप की साखा एक अमीफल लाग ।।
स्याम कछु अधिक पीत छबि बरनि जाइ नहिं अंग बिभाग ,
अति सुपक्क मुरली के परसत च्वै च्वै परत उमंगि अनुराग ।।
ब्रज बनिता बर बारि कनक मय रोकैं रहति सुरासुर नाग ।
सुव परताप द्वै सकति न सुन्दरि सुर मुनि मकठ कोकिल काग ।।
हौ मालिन जतनुनि जल सुगयो सींचति हाथ परे अति दाग ।
सूर सुघ्रम उठि भेंटि परसपर पियपियूष पायो बड़भाग ।।

७५.. स० ३३८७,वैं० ४०३।१८,मधु० १२३।१७७,कांक० ८१.२।२६.३३६

७६.. स० ३३८८,वैं०४०३।१६,दि० १५७।६४८,मधु०१२४।२७८,नाथ०१०।२.४,कांक०८८.१।३४ सूरस०४६

७७.. स०३३८६,वैं०४०३।२०,पां०३०६।६८५,नाथ०१०।२.२२,कांक०८८.१।२१सू०स०२२

७८.. स०३३६०,वैं०४०३।२१,नवल०२०४।३४६ पां०३२५।१०४७,मधु०१२४।२७६,नाथ०१०।२.३३ कांक०६८८.१४,३४ सू०सा०२७

राधारूप वर्णन:

७९

राधे तेरो रूप न आन सौं ।

सुरभी सुत पति ताकौ भूषन आनन देखि लजान सौं ।।
[illegible] ।
[illegible] ।।
सिंधु सुता पति तासुत सुत घन उदित न पूजै भान सौं ।
अमी रसाल कोकिल सुर साधे अंबुज चित कुम्हिलान सौं ।।
विद्रुम अधर दसन दाडिम बिब भ्रकुटी किर सुठान सौं ।
सूरदास प्रभु सौं कब मिलिहौ सुफल रूप कलिकान सौ ।।

८०

राधे यह छबि उलटि भई ।
सारंग ऊपर कुंदर कदली तापर सिंह ठई ।।
ता ऊपर द्वै शाटक बरनौं भोजन कुंभ मई ।
तापर कमल कमल बिब विद्रुम तापर कीर लई ।।
ता ऊपर द्वै मीन चपल है सोतिनि साथ रई ।
सूरदास प्रभु देखि अचंभौ कहत न परत कही ।।

८१

पल सुत प्रीतम सुत रिपु बांधव आयुध आनन बिलखि भयौरी ।
मेरु सुतापति बसत शु माथे कोटि प्रकास नसाइ गयौ री ।।
मारुत सुत पति अरि पुर बासी पितु बाहन भोजन न सुहाई ।
हर सुत बाहन असन सनेही मानहुं अनल देह दौ लाई ।।
उदधि सुतापति ताकर बाहनद्रा बाहन कैसें समुझावै ।
सूरदास प्रभु धरम सुवन रिपु ता सीतारहि सलिल बहावै ।।

८२

मान छोड़ने का आग्रह:

उठि राधे कत रैनि गंवावै ।

मधि सुत गति तजि, जलसुत गति लै सिंधु सुता पति भवन न आवै ।।
अलि बाहन को प्रीतम आली ता बाहन रिपु ताहि सतावै ।
सो निवारि चलि प्रान पियारी धरम सुतहि मलि भाव न पावै।।
सैल सुता सुत बाहन जननी तारिपु ता सुख सबद सुनावै ।
सूरदास प्रभु पंथ निहारत तोहि ऐसी हठ क्यौं बनि आवै ।।

७९..स०६७, वैं० ४०४।२५, पो०३१३।१००१, नाथ० १०।२.५३, कां०क०८८.२।१८, सूकस०२६

८०..स०३३६, वैं०४०४।२६, मधु०१२५।२८२, नाथ० १०।२.२६, कां०क०८८.२।१७, १२४।७.१-२०

८१.सू०३३६७ वैं०४०४अ२८, पि०१७३। ८४६, नवल०२०४।३४२, पो०३२४।२०४५, का०कां०४०१
१७६७, सू०क्ले० २८

८२ सू०३४१४ वैं०४०४।४५, नाथ०१०।२.४३, कां०क०१२४।७.१-२

८३

जनि हठ करहु सारंग नैनी ।
सारंग ससि सारंग पर सारंग ता सारंग पर सारंग बैनी ।
सारंग रसन दसन पुनि सारंग सारंग सुत द्रुग निरखनि पैनी ।
सारंग कहै सु क्यों न बिचारी सारंग पति सारंग रची सैनी ।।
सारंग सदनहि लै सु बरुनि गई अर्जनि मानति गत भई रैनी ।
सूरदास प्रभु तुव मग जोबै अंधक रिपु तारिपु सुख दैनी ।।

८४

कमल पर वज्र धरति उर लाइ ।
राजति रमा कुंभ रस अंतर पति निज थल जल साइ ।।
बैनतेय सपुट सनकादिक जै अरु बिजै सरवाइ ।
औसर बाग विसारद नारद हाहा जित गुन गाइ ।
कनक दंड सारंग विविध रब निगम सिद्ध सुर ध्याइ।
तिनकैं चरन सरोज सूर अब दरसन किय गुरु कृपा सहाइ ।।

विरहवर्णन:

८५

सखीरी हरि बिनु है दुख भारी ।
सिंहिका सुत हरभूषन ग्रसि ज्यों सब गति भई हमारी ।।
सिखर बंधु अरि क्यों न निवारति पुहुप धनुष लै कैं बिसेख ।
चच्छु श्रवा उरगारग्रसी ज्यौं बिनु दुतिया बपु रेख ।।
घट सुत असन समय सुत आनन अमी गलित जैसैं मैन ।
जलधर व्योम अंबुकन मुंचत नैन होड बदि लेत ।।
जदुपती प्रभु मिलि आनि मिलावो हरि सुत आरति जानि ।
जैसे हरि करि बन्धु प्रगट भए तैसिय आरति मानि ।।
पट आनन बाहन कानन मैं घन रजनी तहं बासी ।
सूरदास प्रभु चतुर सिरोमनि सुनि चात्रिक पिक त्रासी ।।

८३..स० ३४१६,वैं०४०६।४७
८४.सू० ३६३८,वैं० ४६२।५५
८५ सं० ३८४०, वैं० ४८६। ५१,नवल० २०५।३५० पो०४१६।१६ ५२ म०१०३।४४२",
कांक० ५६३ । ४१३,४२६,१२४।७,१,२१

कहां लों राखिए मन बिरमाइ ।
एकटक सिव घर नैनन लागत स्याम सुता सुतधनि चलि आई ।।
हरि बाहन दिव बास सहोदर तिहि मति उदित सुराइ मधि जाई ।
गिरिजा पति रिपु नखसिख व्यापत बसब सुवा प्रिय कथा सुनाई ।।
बिरहिनि बिरह आपु बस कीन्हीं लेउ कमल जिमि पांइ छुवाई ।
बेगिहि अमिलौ सूरके स्यामी उदधि सुतापति मिलि है आई ।।

८७

माधव बिलमि बिदेस रहे ।
अमर राज सुत नाम रैन दिन चितवत नीर बहे ।।
मारुत सुत पति नंद गेह तजि, हरि भख बचन कहे ।
जलरिपु नाम जनि अब लागी कार्दै नेह गहे ।।
कुंती पत पितु ताहु नारिधर ता अरि अंगदहे ।
घट सुत रिपु तनया पति सजनी उर अति कपट गहे।।
सैल सुता पति तासुत बाहन बोल न जात सहे ।
सूरदास यह बिपति स्याम सों को समुझाई कहे ।।

८८

प्रीति करि काहू सुख न लह्यौ ।
प्रीति पतंग करी दीपक सों आपै प्रान दह्यौ ।।
अलि सुत प्रीत करी जलसुत सों संपुट मांझ गह्यौ
[illegible]
सारंग प्रीति करी सु नाद सों सनमुख बान सह्यौ ।।
हम जो प्रीति करी माधौ सों चलत न कछू कह्यौ ।
सूरदास प्रभु बिनु दुख दूनौ नैननि नीर बह्यौ ।।

८९

हरि सुत पावक प्रगट भयौरी ।
मारुत सुत बंधु पित प्रतिहित ता प्रति पालन छांडि दयौरी ।।
दरसुत बाहन असन सरीसी सो लागत अंग अनल भयौरी ।
मृगमद स्वाद मोद नहिं भावत दधिसुत भानु समान भयौरी।।
वारिज सुत पति क्रोध कियौ सखि मेटि दकार सकार दयौरी।
सूरदास बिनु सिंधु सुता पति कोपि अमर कर चापलयौरी ।।

८६ सू०३६००, वें० ४६२।५, नवल० २०५।३४६, का०कां० २७५।३८
... सू०३६०१, वें०दि० १६६।११०१, का०कां०४६४।२१६१
... सू०३६०६, वें० ४६२।६, नवल० ७२३।१६७, भा०५२८।७८,
... सू०३६३७, वें० ४६५।३१, नवल० २०४।३४३, का०कां०४३२।७८५, नाथ०१०।२.८२, सू०स०४४

९०

हरकी तिलक हरि बिनु दहत ।
कल्पित है उडुराज अमृतमय तजि सुभाउ मोहिं दाहनि दहत ।।
कत रथ थकित भयौ पच्छिम दिसि राहु ग्रसित लौं मोहिं गहत ।
क्यौ न हीन होति सुनि सजनी भूमि भवन रिपु कहां रहत ।।
सीतल सिंधु जनम या कैरौ तरनि तेज हांस मद धौं चहत ।
सूरदास प्रभु तुम्हरे मिलन बिनु प्रान तजति थै नाहिं सहत ।।

९१

वैसी सारंग करहि लिए ।
सारंग कहत सुनत वै सारंग सारंग मनहिं दिए ।।
सारंग थकित बैठि वै सारंग सारंग विकल हिए ।
सारंग धुकि सारंग पर सारंग सारंग क्रोध किए ।।
सारंग लै मुख करनि बिराजत सारंग रूप बिए ।
सूरदास मिलि है जो सारंग तौ पै सुकल जिए ।।

९२

गौरिपुल रिपु तासुत आयुध प्रीतम ताहि निनारे ।
सिव बिरंचि जाके दोउ बाहन तिन हरे प्रान हमारे ।।
मोहिं बरजत उठि गवन कियौ उठ स्वादै लुब्ध रसाल ।
कुंती नंद तात मुख सोषति अरु बारति अति चाल ।।
उगवै सूर छूटै पसु बंधन तौ बिरहिनि रति मानै ।
इहि बिधि मिलै सूर के स्वामी चतुर होइसो जानै ।।

९३

हरि मोकौं हरि भल कहि सु गयौ ।
हरि दरसत हरि मुदित उदित हरि हरि ब्रज हरि सु लयौ ।।
हरि रिपु तारिपु तापति कौ सुत हरि बिनु पवरि दह्यौ ।
हरि कौ तात परस उर अन्तर हरि बिनु अधिक बह्यौ ।।
हरि तनया सुत तहां बसत हरि हरि अभिमान न ठायौ ।
अब हरि दवन दिवा कुब्जा कै सूरदास मन भायौ ।।

९०.. स० ३९७२, वैं० ४९८।५८, नवल० ७३५।२५६, पो० ४३१।१७३८, म० १२३।५३०, म० १६१।४२७, सू० स० २३
९१ स० ३९७३, वैं० ४९९।६७, दि० १९५।१०८५, कां० क० १२४।७.१, ७
९२ स० ३९९०, वैं० ४९९।७४, नवल २०५।३४७, कां० क० १२४।७.१, ६१
९३ स० ४००७, वैं० ५०१।९१, नवल० २०५। ३४६ प्रो० ४१६।१६५८ प्र० १०५।४४८

९४

ग्वालिनि छाँडि दै विरह तर्यो ।
तैं विरह विरहिनी व्याकुल भुवन काज बिसर्यो ।।
सर पल्लव उडुपति रथ हाँक्यो मृगपति वैर कर्यो ।
पंछीपति सबरी सकुचाने चातक बगंग मर्यो ।।
सारंग सुर सुनि भयो वियोगी हिमकर गरब टर्यो ।।
सूरदास सायर सुत हित पति देखत मदन धर्यो ।।

९५

सोचति राधा लिखति नखन तैं वचन न कहति कंठ जल त्रास ।
छिति पर कमल कमल पर कदली तापर पंकज कियो प्रकास ।।
ता पर अलि सारंग पर सारंग सारंग रिपु लै कीन्ही बास ।
तहां बरि पंथ पिता जुग उदित बारिज बिबिरंग मनहु भयो ।। प्रकास ।।
सारंग मुख तैं परत अंबु ढरि मनु सिव पूजति तपत बिनास ।
सूरदास प्रभु हरि बिरहा रिपु दाहत अंग दिखावत बास ।।

९६

ऊधौ इतनैं मोहिं सतावत ।
कारी घटा देखि बादर की दामिनि चमकि डरावति ।।
हैम सुता पति को रिपु व्यापै दधिसुत रथ न चलावत ।
अंबू खंडन सब्द सुनत ही चित चंकृत उठि धावत ।।
कंचन पुर पति को जो भ्राता तासु प्रिया नहिं न धावत ।
संभू सुत को जो बाहन है कुहु कै असल सलावत ।।
जदपि भूषन अंग बनावति सोइ भुअंग ह्वै धावत ।
सूरदास बिरहिनि अति व्याकुल खगपति चढ़ि किन आवत ।।

९४... स० ४०१०, वैं० ५०१।९५, नवल० ७४१।२६२, पो० ४२२।१६६, म०१०७।३५६,
९५... स० ४०२४, वैं० ४८३।२३
९६... स० ४२४१, वैं० ५२१।७६, नवल० ७६१।२३२, म०२१६।४८४

९७

हमकौं तुम बिनु सबै सतावत ।
कहियौ मधुप चतुर माधौ सौं तुमहूं सखा कहावत ।।
जाकौ ततु हरि हर्यौ दीन सुनि कुल सरनागत दीन्ही ।
सोइ मारुत करवारि धारि करुनाकौं कान न कीन्हीं ।।
काढ़ि सिंधु तैं सिवकरव सौंप्यौ गुनगार की नाईं ।
सो ससि प्रगट प्रधान काम कौं चहुं दिसि देत दुहाईं ।।
अमरनाथ अपराध क्षमा करि पीठि ठोंकि पुकरायौ ।
सोइ अब दंड कोपि जलधर लै व्रजमंडल पै छायौ ।।
पच्छ पुच्छ सिर धारि सिखनि कै इहि विधि दई बड़ाईं ।
तिन अब बोलि छोलि ततु डार्यौ, सफल खोर की नाईं ।।
पच्छ छोरि घलि स्वच्छ पच्छ करि तिनहूं कोप जनायौ ।।
परी जो रेख ललाट अधिक दुख, मेटि दुकार बनायौ ।।
कौन कौन सौं बिनती कीजै कहौ जितक कहि आईं ।
सूर स्याम अपनैं या व्रज की इहिं विधि कानि घटाईं ।।

९८

हरि सुत सुत हरि कै तन आहि ।
ह्यां को कहै कौन की बातैं ग्यान ध्यान सुमिरै को काहि ।।
को मुख भंवर तासु जुवती को को जिन कंस हते ।
हमरे तौ गोपति सुत अधिपति बनति न औरनि तैं ।।
मोरजरसु रूप रुचि कारी चितै चितै हरि होत ।
कबहुं कर करनी समेति लै नैंकु मान कै सोत ।।
ता रिपु समय संग सिसु लीन्है पै आवत तन घोप ।
सूरदास स्वामी मन मोहन कत उपजावत दोष ।।

९९

हरि बिनु इहि बिधि है व्रज जीजै ।
कज्जल बरषि बरषि उर ऊपर सारंग रिपु जल भीजै ।।
बायस अथा सबद की मिलवनि थाई दुख ततु छीजै ।
चौथो चंद जात गोपिन कौं मधुप रासि जब लीजै ।।
तारा पति अरि कै सिर ढाढी निमिष चैन नहीं कीजै ।
सूरदास प्रभु वेगि कृपा करि प्रगट दरस मोहि दीजै ।।

सा० ४२४२
९७. . . सा० ४४६०, वें०५३८।४०, नवल०७६३।२४२, पो०३५७।१२६३, म०९८।७६, कांक०१२४।७.१, ६०
९८. . . सा०४५३०, वें०५४५।१०, दि०१८६।१००६, नवल०६७६।३७, पो०३७८।१३६६, म०१०५।४५०,
९९. . .
का० कां०४५५।१९९७, कांक०१२४।७.१, ४५, सूक्स०३

१००

देखि रे प्रेम प्रगट द्वादस मीन ।
ऊधौ एक बार नंदलाल राधिका बनतें आवत सखी सहित रस भीन ।।
गए नवकुंज कुसुमनिके पुंज करैं अलिगुंज सुख स्म लवलीन ।
षट उडुगन षट मनिधरहु राजत हैं चौबिस धातु चित्रकेहि कीन्ह ।।
षट इंदु द्वादस पतंग मनु मधुप सुनि रूप चौअन माधुरी रस पीन ।
द्वादस बिंब सो बानवे वज्रकन षट दामिनि जलजनि हँसि दीन ।।
द्वादस धनुष द्वादसै चिबुका मोहन मन षट चिबुक चिन्ह चित कीन।
द्वादस व्याल अधोमुख फूलत मधु मानः कंज दल सौ बीस बसीन ।।
द्वादसै मृनाल,द्वादस कदली खंब द्वादस दाडिम सुमन प्रवीन ।
चौबीस चतुष्पद बसि सौ बीस ।मधुकर अंग अंग रसकंज नवीन ।।
नील मिले मिलि घटा दामिनि मनो सब शृंगार सोभित हरिहीन ।
फिरि फिरि चक्र गगन मैं अमी बतावत सुगती लाग मौन कहुं कीन ।।
बचन रसन रसराज नंदनंदन तैं जोग पीन हृदयलवलीन ।
नंद जसोदा दुखित गोपी गाइ ग्वाल गोकुल मलिन दिन ही दिन दुखीन ।
बकी बका सकटातृन केसी वृषभ बिनु गोपाल बैर हनिकीन ।
ऊधौ परैं पाइँ सूरज प्रभु आरतिहरैं भई तनु छीन ।।

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कहत कल परदेसी की बात ।
मंदिर अरध अवधि बदि हमसौं हरि अहार चलि जात ।।
ससि रिपु बरष सूर रिपु जुगवर,हर रिपु कीन्हौ घात ।
मघपंचक लै गयौ सांवरो तातैं अति अकुलात ।।
नखत बेद ग्रह जोरि अरध करि सोइ बनत अब खात ।
सूरदास बस भईं बिरह कै कर मीजति पछितात ।।

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गयौ मिटि पतियाहु व्यौहार ।
मधुबन बसि मधु रिपु सुनि मधुकर छांडै ब्रज आभार ।।
धरनीधर गिरिधर कर धरि कै मुरलीधर सुखसार ।
अब लखि जोग संदेसौ पठवत,व्यापक अगम अपार ।।
छांडी अरु दुख सुखहु सखी सुठि,स्वपन दसा संचार ।
सूर प्रान तनु तजत न यातैं सुमिरि अवधि आधार ।।

१००... स० ४४८५,वें० ५४१।६२,

१०१...स०४५६४ ,वें० ५५०।५०

१०२.. स० ४६२३

१०३

हरि किन भए ब्रज के चोर ।
तुम्हरे मधुप वियोग राधे मदन के झकझोर ।।
इक कमल पर धरे गज रिपु एक पर ससि रिपु ओर ।
दुवै कमल इक कमल ऊपर जगी इकटक भोर ।।
इक सखी मिलि हंसति पूछति खैंचि कर की कोर ।
तजि सुभाइ सुभखत नाहीं निरखि उनकी ओर ।।
विरस रासिनि सुरति करि करि नैन बहु जल तोर ।
तीनि त्रिवली मनहु सरिता मिलीं सागर छोर ।।
षटकंध अधरनि माल ऊपर ऊजा रिपु की छोर ।
सूर अबलनि मरत ज्यावौ मिलौ नंद किसोर ।।

१०४

ब्रज की कठिन परति हैं बातैं ।
गिरि तनया पति भूषन जैसे विरह जरैं दिन रातैं ।।
मलिन बसन हरि छिन अन्तर गति तनु पियरी जनु पातैं ।
गद्गद बचन नैन जल पूरित बिलखि बदन कृस गातैं ।।
मुकता तात भवन तैं बिछुरैं मीन मकर बिललातैं ।
सारंग रिपु सुत सुहृद पती बिनु दुख पावत बहु भाँतैं ।।
हरिसुर भवन बिना विरहनि छीन लई तनु तातैं ।
सूरदास गोपिन परतिग्या मिलौ पाछिल कै नातैं ।।

१०५

उडुपति सौं बिनवति मृगनैनी ।
तुम कहियत उडुराज अमृत मय तजि सुभाउ बरषत कत बहनी ।।
उमया पति रिपु अधिक दहत है हरि रिपु प्रीतम सुख निसैनी ।
क्यों न छीन होवति सुनि सजनी भूमि हवन रिपु कहां दुरैनी ।।
कमै पाइ संदेसो कहियौ कित हरि छाइ रहे करि छोनी ।
सूर स्याम बिनु भवन न भावै जोवति रहति गुपाल की धौनी ।।

स० परि० १६२, वैं०५५४।८६
१०३...पो०४०५।१५५६, कां०१२४।७.१,।५८
१०४...स०४७३८, वैं०५६१।६१, पो०४०५।१५५६, कां०१२४।७.१,।५८
१०४...स०४७३८, वैं०५६१।६१, पो०४३२।१७४३, दि०१६०।१०३३, ना० कां० ४३७।२०६२,
१०५...स०४८८१, वैं०५८६।६३, पो०४३२।१७४३, दि०१६०।१०३३, ना० कां० ४३७।२०६२,
सू०स०८ कां०१२४।७.१,४४

१०६

घर सुत सज्ज बनाउ किए ।
जल सुत सुत ताकी सुत वाहन ते तिरिया मिलि सीस दिए ।।
सुर भष रिपु वाहन के वाहन सुर पति मित्र के सीस निए ।
ताहि मध्य रावति कंठावलि मनी नव ग्रह गुदरि दिए ।।
सुन्दरता सोभा की सींवां बसै सदा यह ध्यान हिए ।
धन्य सूर एकौ पल इहि सुख इहिं बिनु सत सत कल्प जिए ।।

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कृष्णलीला वर्णन:

सुनि हरि हरिपति ग्राजु बिराजै ।
मधु हरि ग्रवत मंद भयौ हरिबल बल करि हरि दल गाजै ।।
हरि की चाल चलत चंचल गति हरि कै बदन बिरह दुख साजै ।
सूरदास प्रभु कौं भजि इक छन त्रिबिध ताप तन भाजै ।।

१०८

दधि तनया सुत रिपु गति गमनी सुनि वृषभानु दुलारी
दादुर रिपु रिपु पतिहिं पठाई सोचति बैप बिचारी ।।
ग्रलिवाहन रिपु वाहन रिपु की तपत भई ग्रति भारी ।।
सोच सँभारि प्रभु रैदित हैं हौं बलि जाउं तिहारी ।।
मारुत सुत पति रिपु पति पतनी तासुत नारि बिसारी ।
सूरदास प्रभु तुमहिं मिलन कौं ज्यौं हठ होति हमारी ।।

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सारंग सुत पति तनया कैं तट ठाढे नंदकिसोर ।
बहुत तपत सु रासिमै सविता ता तनयासंग करत बिहार ।।
गुडाकेस जननी पति वाहन तासुत कै ग्रंग सजै सिंगार ।
चंद चौदहर ग्राठ ग्रंप दुवी व्याल कमल बतीस बिचार ।।
एक ग्रचंभौ ग्रौर बताऊं पांच चंद दबे कमल मंझार ।
सूरदास इहि जुगल रूप कौं रैमन राखि सदा उरधार ।।

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कहियौ ग्रति बाला दुख पावै ।
हिरन पटन पति बैस तज्यौ है बार बार समुझावै ।।
सारंग रिपु तापति रिपु वा रिपु तारिपु तनहिं जरावै ।
हरिवाहन वाहन पति घाइक ता सुत ग्रानि बचावै ।।
सुर रिपु गुरु वाहन ता रिपु पति ता चढ़ि बेगि दिखावै ।
सूरदास प्रभु तुमरे मिलन कौ बिरहिनि तपति बुझावै ।।

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१०६. सू० परि० ६६
१०७ स० परि ० १०३, सू० स० ५०
१०८ स० परि० २५४, नवल० २०४ग्र३०४, कांक० १२४।७ .१, ३२, ८८. १।११, ३४. ६।११ग्रनाथ० १०।
२. १४, सूक्स० १४
१०९ स० परि० २५५, नवल० २०४।३३४, काव० ८८. १, ६, ३४. ६। ६सू० स० ३०
११० स० परि० २५५, नवल० २०५।३४५

१११

एक समै मंदिर मैं देखे राधा जु अरु नंद किसोर ।
दच्छिन कर मुकता स्यामा कैं तजत हंस चुप चुगत चकोर ।।
तामंह एक अधिक छबि उपजी ऊपर मधुप करत घनघोर ।
सूरदास प्रभु इंद्र सकान्यौ रबि अरु ससि बैठे इक ठौर ।।

११२

~~एकजसैजयंचिरजदींजदेसैजरफाजुजकरज~~

राधे तुम उडुगन पति सुत हीन ।
तेरै भवन गवन हरि कीन्हौ इहि बाहन गति चीन्ह ।।
नीसत साजि सिंगार बदन पै उठि सारंग सुत दीन्ह ।
सूरदास प्रभु तोहि मिलन कौ सैलसुता सुत कीन्ह ।।

११३

देखौ राधे स्याम दसन छबि लागी ।
एक अचंभौ देखि सखीरी प्रतिबिम्ब मैं जु समानी ।।
दधि सुत सुफल कीर पर सोभित कीरति गति अनुरागी ।
सलिल सघन मांझ दधि सुत ज्यौं प्रमुदित तनया जागी
दधिसुत मैं ज्यौं दधिसुत बैठ्यौ दधिसुत कमल उपानी ।
सूरदास गिरिधर के परसत दधिसुत तनया भागी ।।

११४

कहुं रजनी बिधु अधिक सुहाई ।
षोडस कला सरद परगासित रबिज्यौं प्रीति बनाई ।।
यह बिपरीत आप जू जहं तहं अंबुज सोत मकर गहि लाई ।
ता ऊपर बंधूक प्रकासित रसन लता जु सुरत की पाई ।।
द्वै ससि तर द्वै सूर प्रगट भए मानौं तमचुर की रति आई ।
सूरदास स्वामी की सोभा भाग्नि कान मान्ति बिलसाई ।।

११५

गिरि गिरि परत बदन तैं अंबु ।
मानौं बहति सुरसरि थिर धरि सोभहिं सीचत संबु ।।
कटि केहरि डगमगत सीस घट सुंदरता की खंबु ।
कनक लता भुज मुकतावलि उर कंचुकि नील निलंबु ।।
लगकी अलक बदन बिधु राजत मधुपहिं भ्रत अचंबु ।
सूरदास गिरिधर कै आगम बिसरि गए सब दंभु ।।

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११०. सू०पा०२०५६, दि०१६६।१०८६, का० कां०३८६।१७१६, कां०८८, २।३०, ३४६।३७, ना०प्र०१० : २।२०
१११ दि० १७३।८४५, सू०स०४०
११२ पा० ३१५।१०१७
११३ पा० ३१५।०१८
११४ पा०३१६।१०२६, ना०प्र०१०।२, २५, का०कां०७५५।११६
११५

११६

कोरहिं त्रासत हैं राकेस ।
कमल सिकावत अलिजुवन कौं अए पटिया ब्रजदेस ।।
गिरि मघवा संजोग देखियत मृग सुव्यक इक संग ।
उभै बिंब बृंदाबन कोकिल सुक सीखत सब अंग ।।
कनक लता बांधति केहरि कौं रस सरवर सकुचाइ ।
ढांकत सूर बसन के अन्तर सुख रस पिय बरसाइ ।

११७

माधौ बिन पसु पति रिपु जारैं जदुपति प्रभु तन ताप निबारैं ।।
बिधि बाहन के कंठ अभूषन, ताभख अनहित लागे दूषन ।।
जम अनुजा पितु तासु सनेही, ते सखि सैन जरावै देही ।
सूरदास श्रीहरि गुनगावै, गरल सौहैं सो फनहित लावै ।।

११८

जलसुत मैं जल सलिल भयौरी।
सिंधु सुता पति गवन स्रवन सुनि सिवसुत बाहन बिलपि ठयौरी ।।
दारु सुता सुत बिनु जल चातक थकि, मृग मीन मलान भयौरी ।
हर सुत बाहन इंद्रजोरि बिधु बदनी रतिपति बान दयौरी ।।
भूषन बसन भनिक सुह सज्या सुहुप सुगंध तन दहनि जयौरी ।
ता जदुनाथ मिली इहि औसर सूर बिरह दुख नितहि नयौरी ।।

११६

सुख बिनु कहाँ कासौं जाइ ।
संभु आयुध उठि करेंगे करत बहु बिध घाइ ।।
गोप पति लखि नरक बैरी आनि कै अकुलाइ ।
पच्छिराज सुनाथ पतिनी भोगिबौ चित चाइ ।।
पाइ तोहिं निसारि कबहूं, छिलत नाहर खाइ ।
सूर अनगल बान कौ सुनि बृच्छ बैरि सुताई ।।

११६.. पो०३३०।२०६६,
११७.. पो०४२०।१६६४, म०१०६।४५४, कां०१२४।७, ८, ५६।
११८.. पो०४२४।१६६६, म०११२।४८३
११६.. कां०२७४, ३

१२०

बालम बिलमि बिदेस रह्योरी ।
भूषन पितु पितु सेनापति पितु ता धरि अंग दह्योरी ।।
सारंगसुत घर मस घर वैरी जात न बचन सह्योरी ।
अनपति आदि सुत त्रिलिय तलक कहुं को सक राखि चह्योरी ।।
बाजिनि तें तिथि थान संतापी सोई वचन कह्योरी ।
जो आपुन हित कृपहित जाहित कुब्जा कूर चह्योरी ।।
कासों कहीं सुनै को मेरी बिपता बीज बयोरी ।
सूरज प्रभु बिनु मोकहं वैरी सब सुख जटरमह्योरी ।।

१२१

सबै मिलि स्याम संदेस सुनोरी ।
जो तिय चढ़ति सीस गिरिधर के सो अब कंठ गहोरी ।।
नीचें चलत तासु धरि ता मस भूषन अंग लगोरी ।
दधिसुत बाहन भेसल ले के बैठि धनीस गनोरी ।।
तातें सुक महोक बक तीतर यह मत दसन गहोरी ।
कनक दहन पट बोरस मिलि के सोह उतारि धरोरी ।।
बैरागी के बगल बसत हैं तापर प्रीति करोरी ।
सूर स्याम प्रभु रस की बातें मधुपुर दूर गनोरी ।।

१२२

सखी री कमल नैन परदेस ।
रितु के राव भए संप्रापत तानैं गए बिदेस ।।
हर हित रिपु बाहन के भोजन पठए न देत संदेस ।
पांडो नाथ बैद कर पल्लव अलि पंकज रहे थेरो ।।
एक से बाठि बरन हैं जिनकें सो हरि हम सों फेर्यो।
जननी स्वाद बहन पसुभाषा सारंग रिपु के स्वादे ।
ए दुवै नाम मिलत मोहिं दुजनि तातें बिरह बिषादे ।।
सुर गुरु धरि बाहन धरि ता पति ता धरि यह तन तावत ।
कनक परन पति तासु अनुजहित सूर अजहुं नहिं आवत ।।

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छिन पल राउरे की आस ।
करन ना वसे पंच संज्या जाति कैं सब नास ।।
भूमि धर धरि पिता वैरी बाधि राखी पास ।
सिंधु सुत घर सुहित सुत गुन गरुक की प्योंगास।।
भानु बंस गिरीस आसर आदि अंग प्रकास ।
सूर फिर फिर सूर सुत की परन चाहत पास ।।

सा० ल० परि० स० ६३, भा० ४६
१२०, ... सा० ल० परि० स० ५२ । : १२२: सा० ल० परि० भार० ५३
१२१ सा० ल० परि० भा० ४१, परा ५४
१२३

१२४

प्रभु कब देखिहौ मम ओर ।

जानि आपुन आपुहिं गिरिनाथ गाँठी छोर ।।

श्रवन बचन विचारि सेनापति सु आनन मोर ।

दिसा बस तस कहत जानत सात साखी जोर ।।

जगा जोनी मेल की सुधि कीजिए रुचि जोर ।

सूर निपट अनाथ भाषित जुगल वर करजोर ।।

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सुंदर स्याम सोभा देखि ।

वारि ससि कै बादि कोटन कोटि लाजत लेख ।।

मीन रिपु कै सुंत गुन मन गहत बरबस आन ।

चलन सरि तन की सम्हारै सपर सेलन बान ।।

विकट भ्रकुटी मुकुट लटकन सुकटि सोभा सोह ।

सूर बलि बलि जात तनमन तपन तीछन धोह ।।

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सोभा आजु भली बनि आई ।

जलसुत ऊपर हंस विराजत तापर इंद्रवधू दरसाई ।।

दधिसुत उलिधी पिवी दधिसुत मैं यह छवि देखि नंदसुकाई ।

नीरज सुत वाहन को भच्छन सूर स्याम लै कीर चुगाई ।।

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देखौ री हरि नंगम नंगा ।
जलसुत भूषन अंग विराजत बसनहीन छबि उठति तरंगा ।।
कहा कहौं अंग अंग की सोभा निरखत लज्जित कोटि अनंगा।
कछु दधि हाथ कछू मुख माखन सूर हँसत ब्रज जुवति नवंगा ।।
१२८
जिन कर जलज पर जलजात ।
धातुपति बाहक तुम्हारो सकल लोक सिहात ।।
रस पयोधि निधान सौं कुरु राज छाँहि सुभाइ ।
सूर सुत सुनि सिख सखी रविइंदु सेस बसाइ ।।
सात षष्ट ई चरन जाके कितहिं है दुख दैन ।
क्यों न गिरिजा नाथ धरि लिय मानि सुख सब लेत ।।
लाल संग मराल भोजन माल करिहौ दूर ।
सूर श्री मनमोहिनी भजि भोग भामिनि सूर ।।

१२४... सा० ल० परि० भार० ४२,सर५५
१२५...सा० ल० परि० भार० ४३,सर० ५६
१२६.. नि० की०६६।६,नाथ०१०।२,३०,का०कां०५१६।२२६६ सू०स०५
१२७.. नि०की० ७६।३०४,वपो०१६६।३७
१२८.. कांक० १२४।७,१,२८,८८,२।१२,३४,६ ।१२ सू०स०६

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देखि री देखि अद्भुत रीति ।
जलज रिपु सौं रिपु कियौ हित छांडि अपनी नीति ।।
कीर, कमठ, कपोत, कोकिल, कियौ ढिंग ढिंग बास ।
धनुष ऊपर तिल करेखा भयौ रिपु को त्रास ।।
जलज नाल सुढारि ऊपर निरखि मुदित अनंग ।
सूर स्याम निहारि यह छबि भई मनसा पंग ।।

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विधु मैं देखे बहुत प्रकार ।
जलरुह कनक लता पर उदयौ ढिंग मोतिन को हार ।।
कीर, कमठ, अलि, मृग, मनमथ धनु, फलकत हेम तुषार ।
बिंब, अनार, बीच शुक दामिनि कोकिल सब्द उचार ।।
मनिधर सिखर रक्त रेखायुत विविध कुसुम सिंगार ।
मद्ध प्रवाह सुच्छ सुरसरि की चितवति जाति विकार ।।
सुनि कौतुक चकि चितवति मोहन मन मैं करति विचार ।
उदित भयौ ससि सूर स्याम हित स्यामा बदन उदार ।।

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दस द्वै बानि कनक सौं नाहीं ।
षट् रस कला समेत तोहिं ससि अरथ विचारौ तौ मनमांही ।।
पांच पांच पंखुरी सौ सुंदर चंपक फूल न होइ तहां हीं ।
चमकि चमकि छवि जाइ सघन नहिं नहिं दामिनि दमकाहीं ।।
चाल चहूल मराल कुंजर सिंघ निरखि न लोक डराहीं ।
द्वै सिव बीच उमा सी एकै नहिं वै संभु उमाहू नाहीं ।।
घटा गगन के बिच रवि गंगा सोच विचारत कवि परछाहीं ।
सूर जितौ संभ्रम सुख तितनौ कवि झूठे जो सांच सराहीं ।।

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नैंकु सखी सारंग ओर करि इंदु वदन सर तनक न आवत ।
दधिसुत परनि देखि वाहन विधु जल तजि मृगपति अतिमन ठानत ।।
रति जौ देखि अपनो तनु निंदति मैं सकु भौंह कुसुम सर तानति ।
निरखि रूप सोभा को सागर एक सकुच मन मैं विलसावति ।।
कस्सपसुत पीतम सकुचत हैं कपोत विहरत निकिमानत ।
कई जन सूर मराल चाल गति प्रफुलित कुसुम मनहिं सजि जानत ।।

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अद्भुत एक कथा लौं बरनौं सारंग मुख देख्यौ इक सारंग ।
सारंग रिपु की ओर विराजत है सारंग तौ मन उर सारंग ।।
सारंग मनि जु प्रगटत सारंग कुंद कली ओर बिम्ब सारंग ।
सूरदास गिरिधरन प्रिया छबि देखि मुदित नंदलाल सारंग ।।

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१२६. नाथ०१०।२, २६, कांक०८८, २।१९, ३४, ६।१५, सूरस०४१,
१३०, कांक० ८८, २।२३, ३४, ६।३०, नाथ० १०।२, ५१, सूरस०३७
१३१. कांक०८८, २।२५, ३४, ६।३१
१३२ कांक०८८, २।४६, ३४, ६।४७, नाथ०१०।२, २७, सूरस० २१
१३३ कांक० १२४।७, ६, ११, नाथ०१०।२, ३६

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रजनी विरह वियोगिनि राधे कर लिएँ सारंग संग बजावति ।
हरि सुत हीन तासु रिपु तापति ता अरि बंधुहिं तो नहिं आवति ।।
हरि सुत वाहन तारिपु भोजन तासुत वाहन विलंब नहिं धावत।
चलत न दधिसुत घटत न हरि अरि तातैं पानि सीस लै आवत ।।
हरि लिखि मदन काल लिखि को किल लिखि पंनग पवनहिं भरमावत।
तदपि विरह घटत नहिं भामिनि लिखि अरधंग हरहिं दरपावत ।।
इहि भांतिन वृषभानु नंदिनी कहि कहि कथा मनहिं सुमुकावति ।
दीजै दरस कृपा करि स्वामी तातैं सूर परम जस गावति ।।

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सखी ब्रज राजत एक धनी ।
खेलत हैं वृंदावन माधो मद्ध काल रजनी ।।
जल सुत तासुत तासुत की सुत तासुत मख वदनी ।
मीन सुता सुत तासुत नाखा तापर रज रमनी ।।
विद्रुम अधर दसन दुति दामिनि कोकिल मृदु वचनी ।
तिमि रिपु सुत माता पितु वाहन ता अरि कटितु वनी ।।
पीत सानु पर अलि रिपु राजत छूटत तरकि तनी ।
सूरदास प्रभु निरखि हरषि कै बाढ़ी प्रीति घनी ।।

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आए माई चहुं दिसि तैं घनघोर ।
मानौं मत्त मदन को हाथी बल करि बदन तोर ।।
धावत पवन महाबत हूं तैं सुरमन अंकुस मोरैं ।
बग पंगति मानौं उरहूं तैं अवधि सरोवर फोरैं ।।
मनु ~~[struck through]~~ अब लाज मोरि नैंन भग कुच कंचुकि बंद तोरैं ।
अब सुनि सूर स्याम बिन यह गति गिरत गात जैसैं बोरैं ।।

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दै सुत चितै चितै मुसकात ।
नवसत साजि राधिका सुन्दरि रसिक मिलत न रूप अघात ।।
कर पर हर धरि उरन अरिय धरि अरि बस कै अरि आवत ।
मानौं सोम संभु सुरसरि कै कीरति करत न पावत ।।
सागर भार वैरि सागर सौं कर धरि सारंग लीन्हो ।
सूरदास प्रभु सारंग मनि धर परसत हरि हंसि दीन्हो ।।

१३४...कांकं० ३४.६।५२/सू०सा० ४६
१३५..कांकं० ८८.१।५३/३४६।५६/सू०सा०२५
१३६ वर्षो०२८६.१२१/ कांक०५.१।७९/७५
१३७ कांकं० २.४६।५/नाप० १०।२.३१

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माया का वर्णन:

नारि एक दबहूं दिख विचरति अति सुंदरि सुहागिनि ।
प्रति प्रति सदन पुरुष कंठ बिलसति तदपि पिय अनुरागिनि ।।
भरता मार गनत कछु नाहीं संत कहहिं बैरागिनि ।
तीनि काल सर्वोपरि राजति स्तवति देव मुनि नागिनि ।।
अवचनि की उपकार करै नित उच्च दास की गाहिनि ।
प्रभु समीप कबहूं नहिं आवति फिरति दीप गिरि आगनि ।।
नरभूपन ह्वै या संगति तैं रचि त्रिया की कागनि ।
सूरदास निरमल मति कारन करम बिथा नहिं लागनि ।।

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तैरैं तैज सुनी किन भामिनि प्रथक प्रथक सब गए सुखाइ ।
भंवर सैन आकुल ह्वै गमनी अटवि निकट रहे बिरमाइ ।।
सदा हलाहल गरे रहत है उर बिच अंतर लिए छिपाइ ।
निधि के सुवन रोहिनी रवनी सं प्रविस कीन्हों रिषिराइ।।
अखिल तात कुचि भंप दई तब धंसे आइ बिंब सुख पाइ ।
सारंग पति कटि निरखि संलज्जित ओट कोट दीन्हें दिखराइ ।।
गंध सुवास दारु राघ विराजत कमल प्रभा तिन छिपाइ ।
सूरदास तैं करी अनीति विश्व अरुन कीन्हें चतुराइ ।।

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श्री राधा विधु वदन उदय तैं ससि कीं भ्रान्ति भई ।
मन मैं करिवे बाँधि ताराचक्षु कैतनि मोति दई ।।
नभ निसि सब संपूरन भ्रमि कै अगनित सैन लई ।।
घाट बाट कछ दै नहिं दैरवी यह गति मति अथई ।।
सोभा रंच न भई स्याम तनु कंपित पट समई ।
तीनि बिंब प्रतिदिन करि करि कै सब काहू निरई ।।
सुख पावत अकुलात दैखि कै मन प्रसन्न भई ।
कौतुक सूर समीपहिं दैखत छवि त्रिलोक बिजई ।।

१३८.... नाथ० १०।२.७०,कांक०८८.१।२, ३४.८। २ सूरस० १३
१३९.... नाथ १०।२.४८,कांक०८८.१अ २१,३४.८।२८
१४० ... कांक० ८८.१।२२,३४.८।२९

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चितवति सार सुता की ओर ।
सकुचि कृपाकर गयौ जु नभ दुरि निरखि आनन तोर ।।
काम पर मृग,मीन खंजन,व्याल,माल चकोर ।
कीर,उडुगन,अष्ट डर तैं हती छबि नहिं मोर ।।
उरज अंबुज मधुप हाटक किंकिनी रव घोर ।
बिंबता बंधूक विद्रुम ,अधर पान तंबोर ।।
कदलि पर केहरि बांध्यौ करति चितवनि घोर ।
सूर प्रभु पर बंस हरनी पर निनंद किसोर ।।

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तैं सखि उडुपति कौ गरव हर्यौ
इन्द्र बधू तासुत कौ सुत सो सुत दूरि निवार्यौ ।।
सारंग सुत कौ बरन बिसेष्यौ दधिसुत बिंब बिसार्यौ।
सिव बिरंचि वाहन दोउ वाके तिनहिं सकुचि सिर ढार्यौ ।।
सारंग सुत तैं लजत सारंग सारंग सुत पुनि जार्यौ ।
सूरदास गुन जीवति फिर तव सारंग सारंग सार्यौ ।।

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बन बोली वृषभानु दुलारी ।
कदली ऊपर सुर पति बाहन ताऊपर ससि धरे कहारी ।।
तिन मदे दुवै खंजन बैठे करि रवो कीन्हीं जु मुरारी ।
जलनिधि सुता सुतन कुम्हिलाने तातैं मोहिं अचंभो भारी ।।
चतुरानन बाहन कौ भोजन मलयानित तम हूं परजारी ।।
कहै सूर उठि चलि भामिनि मिलि अति आतुर कुंजन वन वारी।।

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देखिरी देखि अद्भुत रूप ।
स्याम घन मैं स्याम दधि सुत कोटि काम सरूप ।।
प्रगट करि अनुराग मोहन सबहिं दरसन देत ।
घिरि चहूं दिसि दामिनी यह चंद गति हरि लेत ।।
अंग अंग अनंग जीते बन्यौ सुन्दर भेष ।
सु श्री गोपाल निरखत तजत नैन निमेषे ।।

१४१... कांक० ४७ ५।८६.१७
१४२... नाथ०१०।२.२४,कांक० १२४।७.६,५५
१४३... कांक० ६६.२।२८,३५७
१४४ ... नाथ१०।२.६५,कांक०८८.१।४४,३४ ,६।७७प्र० ४५, प्र०स०३५

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कमल पर कमल धरति उर लाइ ।
कामवती सु हुती वै कमला कमलै बिनु मुरझाइ ।।
जुगल कमल तैं चली सु कमला कमलन मरु अरुझाइ ।
आन कमल कर मंडित कमला धरि तन कमल सिराइ ।।
हरि बाहन रिपु रिपु अरि गंजन ताकौं चली दुराइ ।
सूरदास प्रभु जौ नहि मिलि हौ तौ मरि है बिष खाइ ।।

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राधे मान मनायौ मेरौ ।
रवि सारथी सहोदर कौ पति मारग देखत तेरौ ।।
मारुत सुत पति अरि पति रिपु दल दियौ आनि तंह घेरौ ।।
हरिपद जल बाहन गढ़ तेरौ वा मैं देहु बसेरौ ।।
बिहँसि उठी वृषभानु नंदिनी कीन्हौं जतन घनेरौ ।।
सिंधु सुतासुत कियौ सूर बस जै हुतौ अधिक अनेरौ ।।

१४७

सखी री कंत दुरंतर आयौ ।
उर भूषन आनन सम लाछन ता अनुचर दिन आयौ ।।
लेपित अनल अच्छिष्ट दसौं दिस भवन अजिर सब छायौ ।
तलफत चपल मेरु धरि आयुध छिन छिन प्रगट दुरायौ ।।
सन्मुख अखिल प्रवेस प्रथमपुर ताबाहन गुन गायौ ।
मनसिज भख सिखि सहित मनोहर गिरि चढ़ि गिरा सुनायौ ।।
पांच सुत दस सुत सुत धरि सोरह गुन बिसरायौ ।
सूरदास प्रभु एहै जानि जिय तैं बिरहिनि अकुलायौ ।।

१४८

सुरति बिनु जलसुत बिकल भए ।
सारंग सुत पति रिपु तनु प्रगट्यौ कापति चल न पए ।।
सारंग पति देखि अत अहिं सारंग सारंग हाथ लए ।
सारंग नाद सुन्यौ है सारंग सारंग राखि रहे ।।
सारंग सुता अंक भरि लीन्हैं सारंग चित्र ठए ।
सारंग देखि बिबस भए सारंग लै रथ भाजि गए ।।
भयौ भोर सूर दुवै प्रगटे आनन्द उमँगि भए ।
सूरदास प्रभु आए भवन तैं तन की तपत गए ।।

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१४५ नाथ १०१२, २४, कांक०१२४।७, १, ५५
१४६ नाथ०१०१२, २६, कांक०१२४।७ १, ३३, ८८, ११२०, सूरसा०१५
१४७ सूरसा०३५
१४८ सूरसा० ४७

१४९

अरथ करौ पंडित अरु ग्यानी ।

रवि कै अन्त दधि सुत कै आगम दुबी घट चारि अधिक छबिबानी ।
नहिं ब्रज बनिता ,नहिं सुर बनिता नहिं राधा सहचरि यह जानी।
नहिं बरनारि मरम जिन भूल्यौ ब्रह्मसृष्टि तै यह न उपानी ।।
सारंग सुत सारंग बस दीन्हैं ,सारंग सुता देखि बिलखानी ।
कनक सहोदर बस करि लीन्हैं सूरमूढ़ निज संगनी जानी ।।

१५०

प्रेम कौ सारंग सारंग कौ दीन्हौ ।
श्रद्धसुत भाग बिराजति सुंदरि सारंग तजि कर सारंग लीन्हौं ।।
मुख प्रति सारंग अंग प्रति सारंग,सारंग गति सारंग सुत कीन्हौ ।
सारंग गहै चली री सारंग सारंग थकित भए यह तीनौ ।।
मदन मनोहर मोहन मूरति तन मन प्रान सबै हरि लीन्हौ ।
सूरदास प्रभु देव दंपति गति कोटि कोटि सारंग बस कीन्हौ ।।

१५१

देख्यौ एक कलश अपार ।
सकल ब्रज क सार यामैं मृगरिपुन की बार ।।
सिव,सनक,सुकदेव,नारद,कमल सुत घिचहार ।
धर्‌यौ चक्र संभारि तापर बिकट जाकी धार ।।
सेस महिमा कहि न आवै निगम गावत चार ।
प्रेम धुज फहराति उर पर सूर जन बलिहार ।

१५२

बिधि की तात देहु री माई ।
गोकुल की भख पावक लायौ भीम पिता कर धर्‌यौ उठाई ।।
मंगल मातु तासु लै राख्यौ चारि जाम चोरै गति पाई ।
दस ससि और बतीस भानु मिलि जब चतुरा पै छाला लाई ।।
तौ अवलोकि बिलोकि पुत्रतनु सिव बाहन की रास मंगाई ।
रिखि के रिपु हरि के रिपु मैं है तब जननी अति प्रीति बढ़ाई ।।
तबहिं न श्रास करति श्री पतिरिपु रिपु के सुत मैं रिपु जु समाई ।
सूरदास प्रभु तुम्हरे मिलन कौ गिरि परी तहँ झूठनि माई ।।

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१४९ नाथ० १०।२,८,कांक० ३४,६।३,८८,२।३,१२४। ७,१,४३
१५० नाथ० १०। २,३६,कांक० १२४। ७,१,६
१५१ नाथ० १०।२,२१,कांक०१२४। ७,१,६
१५२ नाथ० १६,१०।१२८,कांक० १२४। ७,१,२२

१५३

राधे तैं मन मोहि लियौ ।
कुंभ कुंभ पर खजरज देख्यौ तापर मीन दियौ ।।
मेष, विरष, तुल, मिथुन, सिंघ, धन, करक को अवंलियौ ।
बृच्छक, ब्रक्क दोउ संग रहत हैं पावत है यमिनौ ।।
दधि के सुत को फल जो कहियत सोहत है त्रितियौ ।
सूरदास प्रभु हित मिलिबे को तोसो कान लियौ ।।

१५४

हरि रिपु अति गुंजार सुनाई ।
मकरंद प्रम सौं देह भई गति अनंग तरंग न छाई ।।
ससि सविता रथ चलत एक ह्वै ताके नामरूप दुखदाई ।
हर नैनाह्व के सुत बाहन तिन अति मिलि कै कूक मचाई ।।
सूर गुरु बाहन अति दारुन गति पुनि दुख दुसह सह्यौ नहिं जाई।
जरासिंधु अरि रथ भोजन भख को बरखे इनकी रितु आई ।
जल तनया अरि की छबि निरखत व्याकुल भइ अतिसय अकुलाई ।।
भोजन धाम परयौ आंगन मैं तातैं हौं अति अधिक जराई ।
जलनिधि अति त्रासैं ताको कन चमटै मदन बान छतछाई ।।
पसु के पुत्र हरे तिन बाहन तिस भोजन अब लेउ उतराई ।।
मेरु वंस किहि काज धरयौ उर करकस लगि तन सोम सुहाई ।
छिलके राम सुत सुता सखी री दूरि धरै वह अधिक सताई ।।
थलको कमल विमल ताको जल डारु सीस भयौ दुखदाई ।
ब्रज भूषन कर धरयौ तासु गति लगत न तनक गयौ कनकाई ।
कोक कला अरु छलन बतीसी सब गुन पढ़ी सो सखी बुलाई ।।
कह्यौ प्रगट पुकारि स्याम सं अवधि बढ़ी सोई रितु आई ।।
लोक लाज कुल कानि सबै तजि आइ मिल अब हरि सौं माई ।
सूर स्याम प्रिय जो नहिं आवैं स्यामा स्याम भई दरसाई ।।

१५५

सारंग सारंग कर जु लिए ।
सारंग कहै सुनो हो री सारंग सारंग सारंग मनहिं दिए ।।
सारंग चढ़ी थके सब सारंग सारंग विकल हिए ।
सारंग धुकि धुकि परत सारंग सारंग मनौं दिए ।।
सारंग आइ उठाए सारंग सारंग देख फिर ।
सूरदास जो मिलहि सारंग तो यह सुख जिए ।।

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१५३ कां०क० १२४।७.१,३१
१५४ कां०क० १२४।७.१,३४
१५५ कां०क० १२४। ७.१, नाथ० १०। २.३७

Appendix C

:: परिशिष्ट 'ग' ::

:: सूर सारावली के कूट पद ::

१ सिंधु सुता सुत तारिपु गमनी सुन मेरी तू बात ।
काम पिता वाहन भख की तनु क्यों न धरति निजगात ।।६३७।।
२ अलिबाहन पति बाहन रिपु की तपन बढ़ी तनु भारी ।
सैलसुता सुत ता सुत अंगनासो तैं सबै बिसारी ।। ६३८।।
३ भृंगयूथ चतुरानन तनया ब्रसनाद सुरसंग ।
जलसुत बाहन सौं जन धारत विषम लगत विष अंग ।।६३६।।
४ चतुराननसुत तासुत वा सुत उदित होन अब आयो ।
मन्मथ मातु तातसुत अथयो सो तैं वृथा गंवायो ।। ६४०।।
५ पंकज उर पंकज जिन केरो तेरो अटल सुहाग ।
सुरपति बाहन तासुत सिर पर मांग भरो अनुराग ।।६४१।।
६ कमलपुत्र तासुत कर राजत सो हरि निज कर लीन्हैं।
सप्त सुरन उपजाइ बजावत रटन राधिका लीन्हैं ।। ६४२।।
७ सुत प्रह्लाद तासु सुत वा पितु भ्राता वृथा गंवायो ।
संज्ञासुत बपु सदृश बसन तनु सो तनु लागत छायो ।। ६४३।।
८ सारंग ऊपर सारंग राजत सारंग शब्द सुनावै ।
सारंग देखि सुनै मृगनैनी सारंग सुख दरसावै ।। ६४४।।
६ सारंग रिपु की बदन ओट दै कहं बैठी है मौन ।
ब्रजसुता सारंग कैधोरैं करति सकल ब्रजगौन ।। ६४५।।
१० सारंग सुता देखि सारंग कौं तेरो अटल सुहाग ।
सारंग पति तापति ता बाहन कीरत रट अनुराग ।। ६४६।।
११ दधिसुत बाहन सुभग नासिका दधि सुत बाहन देख्यो।
दधिसुतबाहन वचन सुनन सुख अंग अंग अवरेख्यो ।। ६४७।।
१२ ससि को भ्रात कहत ता बाहन कुन्द कुसुम ललचात ।
खंजन सदृश देखि सुख अंखियां तनमन मैं अकुलात ।। ६४८।।
१३ मारुत सुत पति रिपु तापतनी तासुत बाहन बात ।
स्रवन सुनत अकुलात सांवरो कछुक कही नहीं जाता ।। ६४६।।
१४ चतुरानन सुत तासुत पतनी तासुत की जो दास ।
तासुत बाहन पुत्र अंग धरि जलसुत करी प्रकास ।। ६५०।।

१५ श्री बलदेव राम जो कहिए ता मैं भानु मिलाय ।
ताकी सुता कहत चतुरानन निगम सदा गुनगाय ।। ६५१।।
१६ सिंधुसुता तब भाग विलोकत मन मैं रही लजाय ।
कामपिता माता गुरु ता वपु युवति कोटि दरसाय ।। ६५२।।
१७ सातों रसि मेलि द्वादस मैं ऐसैं बीतत याम ।
दुतिय रास मैं मिलत सप्तमी सो जानति निज धाम ।। ६५३।।
१८ सैलसुता धरि तारिपु बांधत अंग अंग पिय आज ।
कोटि जतन करि सींचत तीऊ मिटत नहीं ब्रजराज ।। ६५४।।
१९ बायस अजा सब्द मनमोहन रटत रहत दिनरैन ।
तारापति कै रिपु पर ठाढे देखत हैं हरि नैन ।। ६५५।।
२० गंगा सुत रिपु रिपु सिख मेरी सुनति नहीं सखि काह ।
नारायन सुत तासुत तासुत लगत विषम विष ताह ।। ६५६।।
२१ जलसुत बाहन देखि बदन तब ब्रह्मसुता अकुलानी ।
मंगल मातु तासु पति बाहन राजत सदृस भुलानी ।। ६५७।।
२२ दच्छ प्रजापति की तनया पति तासुत नार गई ।
सिंधु सुता सुत बाहन की गति देखत विषम भई ।। ६५८।।
२३ अग्नितात तेहितात अंगनात्यों उन मैं तू राखी ।
बंधु कुसुमद्रुम ता रिपु की पति सारंग रिपु धर माखी ।।६५९।।
२४ पति पाताल लगन तनु धारन सो सुख भुजा बिचारि ।
प्रथम मथत जलनिधि जो प्रकट्यौ सो लागत सब नारी ।।६६०।।
२५ बंधु कुमुद पति पिता सुता जो तुव अस मधुरै गावै ।
ब्रह्मसुता सुत पदरज परसत सारंग सुता दिखावै ।। ६६१।।
२६ इन्द्र सुता पति भुजा लगन लखि जलसुत हृदय लगावै ।
इन्द्रसुता तनयापति कौ सुत ताके गुनै न पावै ।।६६२।।
२७ धरति कमल मैं कमल कमल कर मधुर बचन उच्चार ।
कमला बाहन गहत कमल सौं कमलन करत बिचार।।६६३।।
२८ कालिंदी पति नैन तासु सुत लागत हैं सब लोग ।
इन्द्रमातु तेहि तात सो सर धत प्रकट देखिअत भोग ।।६६४।।
२९ अंबुज मातु तात पति तारिपु तापति काम बिमारै ।
तातैं सुनि वृषभाननंदिनी मेरी बचन बिचारै ।। ६६५।।
३० तीस मान द्वै मास सकलरिपु सिंधु सुता सन जान ।
भूषन अंग लसत गुंजाबलि और न कछू समान ।। ६६६।।

इति दृष्टकूट सूचनिका सम्पूर्ण ।

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३१ जुगल कमल सों मिलत कमल जुग जुगल कमल लै संग ।
पांच कमल मधि जुगल कमल लखि मनसा भई अमंग ।। ९६७।।

३२ किरन कदंब मंजु का पूरन सौरभ उडत अदेस ।
अगर धूप सौरभन्नसा सुख बरषत परम सुदेस ।। ९६८।।

३३ कुंतर कुमुद बंधूक मिलत पुनि मीन देखि ललचात ।
तापर चंद देखि संज्ञायुत तनमैं बहुत डरात ।। ९६९।।

३४ बरनाभख कर मैं अब लोकल केस पास कृत बन्द ।
अधर समुद्र सदल जो सहसा धुनि उपजत सुख फंद ।। ९७०।।

३५ मुदित मराल मिलत मधुकर सों खंजन मिलत कुरंग ।
कीर कीर रनधीर मिलत सम रत रस लहर तरंग ।। ९७१।।

३६ सुरत समुद्र कहत दंपति के निरवधि रमन अपार।
भयौ शेष मनमूढ कहन कों राधा कृष्ण बिहार ।। ९७२।।

Appendix D.

:: परिशिष्ट 'घ' ::

:: साहित्य लहरी के कूट पद ::

:१:

राधे किधौ कौन सुभाउ ।
प्रानपति बेदन बिभूषित सुंनसुंन[1] चित चाउ ।। टेक ।।
भानु[2]बंसी रस सुधाग्रह तैं न निकसन पाउ ।
रजनिचर गुन जानि दधिसुत धरन रिपु हित चाउ ।।
रजनिचर हित भच्छ सौं[3] तन सरस दीपत[4] श्राउ ।
सूर स्याम[5] सुजान सुकिया अघट उपमा दाउ[6] ।।

:२:

हरि उर पलक धारी धीर ।
हित तिहारे करत मनसिज सकल सोभा तीर[1] ।। टेक ।।
भूमिसुत अरि मित्र रिपु पुर तैं निकासत आय ।
सुध आतुर भरत ग्रीषम रिपुन[2] मढे सोय ।।
मातुप्रिय जननी सुहित कौं[4] सहचरी गुन लेत ।
प्रथम ही उपमान सारंग सौं करावत हेत ।।
[5]हौन दिनपति सीस सोभा रंच राजत आजे।
सूर प्रभु अग्यान मानों छपी उपमा साज ।।

::३::

आज अकेली कुंजभवन मैं बैठी बाल बिसूरति[1] ।
तरु रिपु पति सुत की सुधि सांची जानि[2] सांवरी मूरति ।।
दर भूषन छिन छिन उठइ कै[3] नीतन हरिदर हेरत ।
तनु अनुगामी मनिमै भैके भीतर सुरुचि सकेरत ।।
ताहि ताहि सम करि करि प्यारी भूषन आन न मानै ।
सूरदास वै जौनि[4] सुलोचन सुंदर सुरुचि[5] बखानै ।।

१.. १ स० सुन्य, २, स० मानसरबासी, ३, भा० मों, ४, स० दिपत दीपक, ५ स दास, ६ स गाव

२.. १ स० आप, २. स० साप, ३. स त्रय, ४. भा० कौ, ५ . स हानि ,

३.. १ भा० विसूरत, २, स० भा० जान, ३, सा० है, ४. भा जौन, ५ भा० सुरुच ।

सारंग सम कर नीक नीक सम सारंग सरस बखाने ।
सारंग बस[१] भय भय बस सारंग सारंग बिसमै[२] माने ।।
सारंग हैरत उर सारंग तैं सारंग सुत ढिग आवै ।
कुंती सुत सुभाउ चित समुझत सारंग जाइ मिलावै ।।
यह अद्भुत कहिबे न जोग जुग देखत ही बनिआवै ।
सूरदास बिच समै समुझ करि बिषई बिषै मिलावै ।।

: ५ :

राधे रात सुरतरंग राती ।
नंद नंदन संग कुंज भवन मैं मदन मोद मदमाती ।। टेक ।।
कारन अंत अंत तैं घटकर आदि घटत पै जोई ।
मद्ध घटै परनास कियो है नीतन मैं मन मोई ।।
गिरजा पति पतनी पति जा सुत गुन गुन गननि उतारे ।
तनसुत कन से धन बिचारि कै तुरत भूमि पै डारे ।।
सारंग ओर निहारति फिरिफिरथित चित चतुरन पावै ।
सूर स्याम को बिदा सुभूषन करि [१]बिपरीत बनावै ।।

: ६ :

लखि बृजचंद चंद मुख राधे ।
दधिसुत सुत पतनी न निकासति दिन पति सुत पतनी प्रिय बाधे ।।
इंदीबर सुत कल[१] कपोल मैं है सिंगार रस राधे ।
दधिसुत बेद हैंचि अपनी कर सुरुचि सुभाउ सुनाधे ।।
ग्रह मुनि दुतिहित के हित करतैं मुकुर उतारति नाथे[२] ।
सूरज प्रभु लखि धीर रूप कर चरन कमल पर धाथे ।।

४.. १,सब, २,स० बिषमय ।
५.. १. It may be " कीरपरतीत " also.
६.. In Saradara's edition the second and third lines are interchanged.

१ भा० कर, २ स० काधे ।

:७:

आज सखिन संग सुरुचि सांवरी करति रही जलकेलि ।
आइ गयौ तहं सरस सांवरौ प्रेम पसारन बेलि ।।
अधहर एक सुकरसारंग तें सज्ज समूहारन लागे ।
अंतरिच्छ श्री बन्धु एक कौं चाखत अति अनुरागे ।।
भूषन हित परनाम होट बड़ दोउन कौं करि राखी ।
सूरज प्रभु फिरि चले गेह कौं करत सत्रु सिब साखी ।।

:८:

दिनपति चले धौं कहां जात ।
धराधरन धर रिपु तनु लीन्हौ कहौ उदधिसुत बात ।।
लब उलटौ ह्वै जाउं तिहारी ता कौ सारंग नैन ।
तुम बिनु नंद नंदन ब्रजभूषन होत न नैंकौं चैन ।।
मुरली मधुर बजावहु मुख तें रुख जिन अनतें फेरौ ।
सूरज प्रभु उल्लेख सबन कौ ही पर पतनी हेरौ ।।

: ९:

नृप मोहि बहु पाद मिलावौ ।
सुनु संजनी यह प्रन हमार लखि हिय में हरष बढावौ ।।
सुच ही पति पितु प्रिया पाइ पै सिर धरि आपु मनावौ ।
नीतन हीन पुत्र रिपु जननी सुत पितुजा ढिंग जावौ ।।
सुर समूह पैधार परमहित आखत अमल चढ़ावौ ।
बार बार बिनवति हौं तुम तें लखि निसिपति मुरभावौ ।
सूरज प्रभु पै होहु अनूठा सुमिरन बनि बिसरावौ ।।

:१०:

उलटौ रस सारंग हित सजनी कबहुं तीरन जैहौं ।
बिनु समुभैं बिपरीत मालका अंग न आपु लगै हौं ।।
धगरिपु लगत सघन घन ऊपर बूभत कहा बतैहौं ।
ग्रहबधु मिलत संभु की सैना चमकत चित न चितैहौं ।।

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७. १ भा० तहां, २ स० पसारत, ३, भा० संभारन, ४ स० भा० दोहुन ।
८. १ स० ह्वै ।
९. - १ स० मिलाओ, २ स० भाओ, ३ स० होइ, ४ स० जन ।

:

मोहि आन बृषभानु बबा की मैया मंत्र न लैहौं[5] ।
सूर छैक तैं गुप्त बात हू तो कौंसब समुझै हौं[2] ।।

:११:

सुरभी रस राती नंदनंदन सुरभी रस राती ।
ग्रह मुनि पिता पुत्रिका को रस अति अद्भुत गति माती ।।
सुत कृसानु सुत प्रबल भए मिलि चार ओर तैं आये ।
हौं जिन जानि घने तमकै गज साजत सरस सबाये ।।
आजु मोहिं मैया बिचारि कै गैयनि ओर पठाई ।
निरबिकार जहं सूर पहुंनत[1] बातन चतुर बताई ।।

:१२:

देखति[1] ही बृषभानु दुलारी ।
नंदनंदन आवत ब्रज बीथिन भीर संग है भारी ।।
सिव आनन लिखि चन्द्र बिन्दु दै कर निज कुचन मिलाए ।
भूषन स्वल्प क्रिया तैं सुंदर सूर स्याम समुझाए ।।

:१३:

कुं भवन तैं आजु राधिका अलस अकेली आवति ।
अंग अंगन प्रति रंग रंग की सोभा सुख दरसावति[1] ।।
दिन पति सुत अरि पिता पुत्र सुत सो निज करन[2] सम्हारे ।
मानहु कंज रिच्छ गह तीजो कंचन भूपै धारे ।।
सीता सत्रु पिता की सैना पाट छिद्र हमि[3] सार ।
सिंधु सत्रु भवपति पितु मानौं रन तैं घायल आए ।।
बिथुरि[4] गयी सारंग सुत सिगरी सो मन उपमा आसी ।
गिरिजापति भूषन पै मानौं मुनि भव पंक प्रकासी ।।
संभावन भूषन कर लच्छित[5] सुघर सखी मुसकाई ।
सूरदास बृषभानु नंदिनी सुरि घर चली पराई ।।

१०. ..~~[illegible]~~,
१ भा० जैहै, २ लैहै । ३, भा० बतैहैं, ४, चितैहैं, ५, लैहैं, ६ , समुझै है।
११. १ अपहुंनुत is another reading.
१२. १ भा० - हूं ।
१३ १ स० दरशावत , २ प्र० वरन, ३, भा० हमपार, ४, स० विथुर , ५, स० लच्छित ।

सिलीमुख सारंग निहारन करी कौन उपाइ ।
बान मीर सुजान निकसति धरति धरनी पाइ ।।
चमक चहुं दिसि चलत बाई संभु भूषन भाइ ।
नंद नंदन बैठि[1] हैरत हरत निसिबि गाइ ।।
हूवै रही यह बिपति तैरी बिपति होहु सहाइ ।
सूर सरस सरूप गर्वित दीपकामृत चाइ ।।

:१९:

देखत हैं कित मान दिढायौ ।
भूसुत सत्तु नाथ हित पितु त्रिय प्रिय हिय बचन ढिढायौ ।।
नागसुता पति पितु अरि आधो नाम सुबचन छपायौ ।
सूरसुताअरि बन्धु लात अरि भूषन बचन सवायौ ।।
सुरभी तनजा सुतसुत की जनु माता तलफ बढायौ ।
सूर स्याम जब पर्यौ पाइ तर तब किन कंठ लगायौ[1]।।

:२०:

राधे तैं कित मान कियौरी ।
धनचर हित रिपु सुत सुजान कौं भीतन नाहिं दियौरी ।।
बाजा पति अग्रज अंबाकै भानुथान सुत हीन हियौरी ।
मा पितु असि हित पितसुत बंधू धारत कौन जियौरी ।।
सूर स्याम हित अरध पट्यौ कहु कैसैं जात सियौरी ।।[1]

: २१:

मानिनि अजहूं मान बिसारौ ।
प्रान नाथ प्रति पाल करन हित मानौ कह्यौ हमारौ।।
हूवै हूवै पतिघर तिया पुत्र कहि अजहूं बैगि सिधारौ ।
तीन दोइ द्रिग पांच सात एक गति मति बंत बिचारौ ।।
दोइ एक करि अंत हीन मोहि सो हूवै बैर बिचारौ ।
प्रथम हारि उपमान कहा मुख बैठी मंत्र सु डारौ[1]।।
अति गंभीर बनौ पदमा पितु सो सुधि उदर तिहारौ ।
सूरदास द्रिष्टांत पाइ पर देखति नंद दुलारौ ।।

१८... १ मा० बैठे, स० बैठैं,
१९.. १. Bharatendu has given another reading also of this line which seems to be more correct.
सूर रोस परजाइ उचत कत कंठ न स्याम लगायौ ।
२० १ This verse is missing in Bharatendu's edition. It is an example of Prativastupamālankāra.
२१... १ - स० सुधारौ ।
~~सुमिसुत सो लियो मुख सो निदरशन मुसकान।~~
~~सूरदास सुजान पाइन परो मारो मान~~ ।।

२२

मानिनि अजहूं छांडो मान ।
तीन बिबि दधिसुत उतारत रामदल सुत सान ।।
तीन लल बल करै तो संग कौन मल अलि जान ।[1]
डेढ लल कल लेत नाहीं प्रीतम प्रान ।।
तीन की की रूप रति पतिव्रत न दूजी आन ।
लगी फिरति पचास तिति तब पास करि बर आन ।।
कला कहि कहि कै बुझावौं देखि सकति न हान ।
सूरदास सुजान पाइन पर्यौ कारौ कान ।।[2]

:२३:

निसि दिन पंथ जोहत जाइ ।
दधि की सुत सुत तासु आसन बिकल ह्वै अकुलाइ ।।
गंध बाहन पूत बांधव तासु पतनी भाइ ।
कबै द्रिग भरि देखिबौ जू सबै दुख बिसराइ ।।
अजाभख की हान हम कौं बाधक ससि सुख चाइ ।
सूर प्रभु बितरेक बिरहिनि कब दिखैहौ पाइ ।।

:२४:

सखी री सुनु परदेसी की बात ।
अरध बीच दै गए धाम कों हरि अहार चलि जात ।।[1]
ससि रिपु बरष भानरिपु जुग सम हरि रिपु की अवघात ।
ग्रह नछत्र अरु वेद अरध करि को बरजै मुहि खात ।।
रबि पंचक संग गए स्याम घन तातैं मन अकुलात ।
कहु सहुक्त कबि मिले सूर प्रभु प्रान रहत नटु जात ।।[2]

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२२. १. This line is missing in Saradāra's edition.
२ Saradāra reads the last two lines as follows:—

१.भूमिसुत सो लियो गुन सो निदरशन मुख हान ।
सूरदास सुजान पाइन परो कारो कान ।।

२४.... This line is missing in both the editions.
१- This verse is found with a little variation in several MSS. of Sūrasāgara as well.
२- The readings of the Delhi and Kalākāṅkara MSS. are almost similar to those of the Sāhityalahari:—

सुनी सखि परदैसी की बात ।
बदि गएअवधि अरध मंदिर की हरि अहार चलि जात ।।
ससि रिपु बरष भानु रिपु जुगसम हरिरिपु की अब घात ।
नौ ग्रह वैद नच्छत्र अरध गुनि को हटकै मुहि खात ।।
रविपंचक लै चले स्याम घन याही तैं अकुलात ।
नाहिंन सूर मिली इतनैं पै प्रान दैखिए जात ।।

In Sabha, Venkteshwar and Nawalkishore editions the first line reads as follows:—: कहौ (कहत) को उ परदैसी की बात ।

:२५:

बीती जामिनी जुग चार ।
जात वैद सुमोहि मारी बीर भुवन जार ।।
दनुज प्रति की अनुज प्यारी गईं निपट बिसार ।
नाग रिपु भख लगत नाईं हौं रही पनिहार ।।
कपट हीन न मीन ए री [1]मरन बिछुरत मार ।
सूर करत विनोक्ति भूचर चर न करत पुकार ।।

:२६:

राधे [1]कैसैं प्रान बचावै ।
परी महान बिपति सीसन पर बीसन ताप तचावै ।।
सैस भार धर जापति रिपु तिय जलसुत कबहुं न हैरै ।
बा निवास रिपु घर रिपु लै सर सदा सूल सुल पैरै ।।
बाचर बीतन तैं सारंग अति बार बार भरलावै ।
देखत भंवर कंजरस चाखत आपन तैं मुरभावै [3]।।
पंनग सत्रु पुत्र रिपु पितु सुत हितपति कबहुं न हैरै [4]।।
समासोक्ति कर सूर भ्रिंग कौं बार बार बल दैरै [4]।।

:२७:

पलटि बरन वृषभानु नंदिनी आपति हित रिपु त्रास ।
परी रहति ना कहति कबहुं कछु भरि भरि ऊरध सांस ।।
बात आनि अरु जान [1]अंतमिलि रिपु पति पतनी तास ।
पितु दलपति सखि उदित जरत जनु महा अगिन के पास ।।
ताकत नहीं तरनिजा के तट तरु बर महा निरास ।
सूर स्याम घन मिलत छुटि है परकर ग्रीषम पास ।।

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२५. . [1]स० सर की रमख
२६. . [1]भा० .क्यों कर, २ .भा० .हंस न सीस मनौं कंजन तैं वैठी बार चढावै ,
३, भा० भरांसै, ४.भा० सूरदास प्रभु रसिक सिरोमनि नाम तिहारो भावै ।।
२७. . [1]स० पान ।

: २८:

प्रान नाथ तुम बिन ब्रजबाला ह्वै गई सबै अनाथ ।
व्याकुल भई मीन सी तलफति छिन छिन मींजति हाथ ।।
ग्रहपति सुत हित अनुचर की सुत जारत रहत हमेस ।
जलपति भूषन उदित होत ही पारत कठिन कलेस ।।
कुंज कुंज लखि नैंन हमारे भंजन चाहत प्रान ।
सूरदास प्रभु परकर अंकुर दीजै जीवन दान ।।

:२९:

चाहत गंध बैरी बरि ।
आपनो हित चहत अनहित होत छांडत तीर ।।
नृच भेद बिचारि वा बिन इंद्र बारुन पास ।
सूर प्रस्तुत कर प्रसंसा करत संहित नास ।।

:३०:

भई है कहा प्रथम सी बाल ।
दुतिय सूर मिलि सुता त्रिती हित चहत तो[1]हि गोपाल ।।
चौथ सिंगार पंच करि कटि [2]बुध करी षष्टई चाल ।
[3]सातई तोल आठ [4]सौं मारत फिरत लाल बेहाल ।।
नवमों छांडि अवर नहिं ताकत दस जिनि राशौ[5] साल ।
[illegible] ।।
एकादस लै मिली वेगहूं जानी नवल रसाल ।।
दुवादस सौं तलफत पिय प्यारो सुरुच सांवरो लाल ।
सूर स्याम रतनावलि पहिरौ ह्वै मंडित हित हाल ।।

: ३१:

ब्रज मैं आजु एक कुमार ।
तपन रिपु [1]चल तासु पति हित अंतहीन बिचार ।।
सची पति सुत सत्रु पितु मिलि सुता बिरह बिनार ।
तुम बिना ब्रजनाथ बरषत प्रबल आंसू धार ।।
बाल गोप[2] बिहाल गाई[3] करत कोटि पुकार ।
राखि गिरिधर लाल सूरज नाथ बिनु उबार[4] ।।

२८...
२९...
३०...१ स० त्यौंहि, २ स० षट्, ३ भा० ,सप्तम, ४, अष्ट, ५ राखै,
३१. १ स० जासु ,२ स०, ग्वाल, ३ आइ, ४ उपचार ।

: ३२:

नंद नंदन बिनु ब्रुज मैं ऊधौ सब बिपरीत भई ।
खगपति व्यास बचन सम कोकिल बोलति बोल[1] हई ।।
मृगुत सत्रु गेह मैं काहू दीपत द्वार दई ।
पंथ सत्रु पति सुत सुधारि सर करि तन सूल सई ।
सिवसुत वाहन सत्रु भोग सुत रिपु मख बान लई ।।
वाजापति बाहन की सैना[2] बोलति जहरमई ।।
अब की बेर मिलावहु ब्रजपति जीवन दान[3] जई ।
सूर[4] बहुरि परजाइ[5] तहां जहँ[6] कुबजाकूर रई[7] ।।

::३३::

पिय बिनु बहति बैरिन बाय ।
मदन बान कमान ल्यौथी[1] करषि कोप चढ़ाय ।।
दिवस पति सुत सात अवधि विचारि प्रथम मिलाय ।
बान पलटत भानुजा तट निरखि तन मुरझाय ।।
उदित अंगन[2] पै अनोखी दैत[3] अगिन जराय ।
आदि की सारंग बैरी कट्ठ[4] प्रथम बिखराय ।।
कौन राखनहार ब्रुज ब्रुजराज बिनु प्रन भाय ।
सूरदास को सुजन कासों कहाँ कंठ जमाय ।।

: ३४:

बैठी आजु कुंजन ओर ।
तकति है बृषभानु नंदिनि बलित नंद किसोर ।।
भानु सुत हित सत्रु पित लागत उठत[1] सुख फैर ।
ह्वै गए सुर सूल सूरज बिरह अस्तुति फैर ।।

:३५:

फिर फिर उम्कांकि[1] भांकति बाल ।
बहीन[2] रिपु की उमंड देखति करति कोटिन ख्याल ।।
मच्छ विधि के खिरकि[3] फरकत अच्छि[4] चारों ओर ।
केस ओर निहारि फिर फिर तकति उरज कठोर ।।

३२. १ स, जहरमई, २, सोभा, ३ स० मुर, ४ [illegible]०भाव बरी, ५ भा० लैं जाइ, ६, स० दीनहर, ७, स० हई।
३३. १ स० आयो, २, सा० अंजन, ३, देव, ४ पट,
३४. १ स० लगि उहतल चहुं फैर ।
३५. १ स० उम्कक, २, स० बहिन ।३, स० सरक, भा० परक, [illegible]४, स० अचि, भा० अच्छु ५, स० रासी ।

:१६०:

हौं कहति ना जाउ उतका नंद नंदन बेग ।
सूर करि आक्षेप राखौ[5] आजु के दिन नेग ।।

: ३६:

दुरद सुल के आदि राधिका बैठी करति सिंगार ।
दधिसुत सुतसुत सुत अरि भख मुख करै विमुख दुखभार ।।
जलचर जासुत सुल समनासा धरै अनासा हार ।
बानरहित आपति पतनी से बाँधै बार अबार ।।
सारंग सुत नीकन मैं सोहत मनों अनीक निहारे[1] ।
सूरज प्रभु विरोध सौ भासत बल परजंक[2] विचार ।।

: ३७:

हैरत हरष नंदकुमार ।
बिनु दिरै[1] बिपरीत कबजा पगन लाली[2] भार ।।
रंभ उघरत देखि नीकन मानि उरवर भैद ।
परे सारंग रिपु न मानत करत अदभुत खेद ।।
निकसि सारंग तैं सु सारंग हरत तन की ताप ।
सुधाधर मुख पै रुखाई[3] धौं कवन कह थाप ।।
श्री सुतन तैं सरस सागर होत छिन[4] छिन आज ।
किधौं पति आधीन सूरज[5] के बिभावन व्याज ।।

:३८:

तात तात पै जाति अकेली ।
दुती समूह बिवस पति नंदिनि[1] संग न सरुचि सहेली ।।
उरज अनूप उठे चारौं दिस[2] सिवसुत बाहन साद ।
संभू सैन[3] संबारी डोलति पग पग पग रिपु स्वाद ।।
तदपि न डरति कूल कालिंदी धारूयौ[4] औ चित मांक ।
सूर स्याम संग विसेषोक्त[5] कहि आई अवसर सांक ।।

३६... १,स० निकार,२,स० परयंक ।
३७...१स० दीर्यें,२ भा० पगखपाहन, ३,स० दइधौं,४,स० छनछन ,५,स० किहिं,६प्रा० करकरवर ।
३८..१स० नन्दन,२,स० दिशि,३,स० शम्भुसैन से मारी,४,स०धारो, ५,स० विशेषोक्त।

:३६:

अवरध देखि परति ना धूर ।
दूर बहिगी[1] स्याम सुंदर बृज संजीवन मूर ।।
भूमिसुत की देखि करनी आदि तैं कर हीन ।
परै जो वनमह मांही रह न पावति मीन ।।
अष्टपुर इन की पठाए कैस नृप के त्रास ।
तिपीपी पल मांझ कीन्हीं[2] निपट जीव निरास ।।
कलहनी पति पिता पुत्री सकल बनतन आज ।
कौन जानत रहे मूहि बिनु संभवन को काज ।।
धाइ है कै कही सजनी सकल मोहि जनाई ।
सूर समुझै गमन पति की करति सुरत सुभाइ ।।

: ४० :

बनतैं आजु नंदकिसोर ।
अली आवत करत मुरली की महाधुनि[1] घोर ।।
दृगन तैं कछु करत बातैं मोहतौ[2] दिन अंत ।
जंगमन तैं सुर सुनावत सरलै[3] सुषमावंत ।।
देखि हुलसित हीय सबकी निरखि अद्भुत रूप ।
सूर धनसंग तजन आवत[4] अयोपति को सूप ।।

: ४१ :

जब तैं हौं हरि रूप निहारयौ ।
तब तैं कहा कहौं री सजनी लागत जग अंधियारौ ।।
तमहर सुत गुन आदि अंत कवि को मतिवंत विचारौ ।
मेरै जान अनीतन[1] इन कौं कीन्हौं विधि गुन वारौ ।।
सवर सिलौना सीर आदि मिलि मुल सम बदन सम्हारौ ।
लागि गयौ याही तैं इन कौं रथ सा दुजतिय[2] वारौ ।।
पूषन सुत सहाइ सिव आनन कालिख नैंन बिचारौ ।
सूरदास अनुराग प्रथमतैं बिषम बिचार बिचारौ ।।

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३६. . . . १भा० बहिगो, २, स० कीन्हीं, भा० कीनो,
४०. . . १ स० धन, २ स० भौंहतैं, ३, स० सरस, ४ स० तावत ।
४१. . . १ स० अनीत नयन कौ, २ स० तियदुणबारौ ।।

:४२:

सजनी नंदनंदन आज ।
खिरक ठाढी हैरि आई हरष बाढ्यी साज ।।
ताल नव की ओर चितवत लेत है मनमोल ।
चमक नैना चलत चहुं दिस कहत अमरित बोल ।।
टकमु लटकल दैखि सजनी करत मुख बिपरीत ।
सूर स्याम सुजान सम बस भई है रस रीत ।।

:: ४३::

बंसी बट के निकट आज हौं नैकु स्याम मुख हैर्‌यो ।
नट नागर पर पै तब ही तैं अटकि रह्यौ मन मैरौ ।।
सिबरिपु तिय घट मनुज गिरा रस आदि बरन जा कैरौ ।
सुत बाहन सिर धरे आप सत्रु निज कर सम निरवैरौ ।।
नीरबैब श्री कोप सहित कर पूरब रीत बसेरौ ।
मूसुद त्रिय तलफल सफरी ह्वै बार हीन तन हेरौ ।
सूरज चिते नीच जल ऊंची लेयी बिचित्र बसेरौ ।।

:४४:

मोहन मो मन बसिगो माई ।
को जाने कुलकान कहां है मात तात ग्रह भाई ।।
ज्यौं सारंग सारंग के कारन सारंग सहित न डोले ।
रंभा पति सुत सत्रु पिता ज्यौं नय अहि अंत न तोलै ।।
तन पै मीत आदि सुत सुत की जननी प्रीतम मांहीं ।
रक्त तजै परबस प्रहार ज्यौं आस तजत तन नाहीं ।।
नृपभूषन कपि पितु गज पहिलो आस सचर की छांडै ।
तिथि नक्षत्र के हैत सदाई महा बिपति तन मांडै ।।
ज्यौं मन प्रान मबान सबन की आन ऐचि सी राखी ।
सूरज दास अधिक का कहिए करौं सत्रु सिव साखी ।।

४२...१ स० सरक, २, स० बाढी, ३, स० सुख ।
४३....१ स० हो नेक, २, स० हैरो, ३ स० , भा० लटकि , ३ स० तृतिय तलक , शफरी,
४ , स० धेरो, ५, स० ऊचोलियो ।
४४व..१ स० बसगो, २ स० तनुपय, ३ स० तजत, ४ स० बोडै,

:४५:

कुंज मग मैं आज मोहन मिल्यो[1] मोकौं बीर ।
चली आवति ही[2] अकेली भरै जमुना नीर ।।
गहै सारंग करन सारंग सुर सम्हारत वीर ।
नैन सारंग सैन मो तन करी जानि अधीर ।।
आठ रवि तैं देखि तब तैं परत नाहिं गंभीर ।
अलप[3] सूर सुजान कासौं कहौं मन की पीर ।।

: ४६:

आजु अली लखि अचरज एक ।
सुत सुत लखत[1] लिपीपी गोपी सुत सुत बांधे टेक ।।
फणरिपु अंग अंग दोउन[2] के भरत धार कन नीक ।
राग मूल भी सिव प्रिय देखत[3] डोयन नाहिं नजीक ।।
दोउ लगत दौउन[4] तैं सुन्दर भले अनोन्या[5] आज ।
सात्युक[6] सूर देखि दोउन की करि न सकत हैं लाज ।।

: ४७:

सजनी जो तन वृथा गंवायो ।
नंद नंद ब्रजराज कुंवर[1] सौं नाहक नेह लगायो ।।
दधिसुत धर रिपु सहै सिलीमुख सुख सब अंग नसायो[2] ।
सिब सुत वाहन रिपु भख सुत सुत सब तन ताप तचायो[3] ।।
घर आंगन दिस[4] बिदिस सूरजा तट वह मूरति देखी ।
सूरज प्रभु तैं कियो चाहिअत है निरबैद[5] बिसेखी ।।

: ४८:

धिग[1] धिग मोहि सोहि सुनि सजनी धिग जेहि हेत बुलाई[2] ।
धिग सारंग सारंग मैं सजनी सारंग अंग समाई ।।
सारंग माल लगति सारंग सौं सारंगिनि ज्यों फूली ।
सारंगिनि दै दोस सूर बैधातिनि[3] समुझि[4] न भूली ।।

४५....१ स० मिलीमोकहँ, २ स० ती, भा० थी, ३ स० अल्प,
४६.....१ स० लखित, २ स० दोहुव ३, स० पेखत, ४ स० दोहुन, भा० दुहुन, ५ स० अन्योन्या
६, स० सात्विक,
४७....१ भा० कुंअर, २, स० नशायै, ३, स० तचायै, ४ स० दिशि विदिशि, ५ स० निर्वेद
४८....१ स० - धिक धिक, २ भा० बोलाई, ३ स० वयघातिन, ४ स० समझ ।

: ४९:

रबि दो धररिपु प्रथम बिकास्यौ ।
तानैं बिजपतिनी मैरैं मन करि सारंग प्रकास्यौ ।।
पतनी है सारंग धर सजनी सारंग धर मन.सैच्यौ ।
ग्रह नछत्र अरु बैद सबन मिलि तन मन[1] करिकै बेच्यौ ।।
सो तन हान[2] होन चाहत है बिना प्रानपति पाए ।
करि लंका कारन की माला तैहि[3] पहिराउ सुभाए ।।

::५०:

बैरोचन[1] सुतको सुभाउ सुनि जबहीं जानि पठाई ।
तब हीं तौ[2] कैं चंद मागि[3] गौ सब सुख देखन बाई ।।
चंदभाग संग गयौ सु आखर रिपु सब सुख बिसराई ।
एक अवल करि रही अमूया सूर सुतन कह चाई ।।

: ५१:

राधै आज मदन मद माती ।
सोहति सुंदर संग स्याम कै सरचति[1] कोटि काम कल थाती ।।
अंतरिच्छ श्री बन्धु लेत हरि त्यौं ही आप आपनी घाती ।
ग्रीषम पवन लेत हरि हरि करि ग्रीषम पवन लेति निज छाती ।।
यह कौतुक बिलोकि सुनि सजनी माला दीपक की चित चाती ।
सूर दास बलि जाति दुहुन की लिखि[2] लिखि हृदय कथा चितपाती ।।

:५२:

देखि आज वृषभान दुलारी ।
दिनपति सुत भ्राता पितु पितुजा पति सुत सुत प्रिय पितु हितकारी।
सत्रु प्रिया करि महाथकित ह्वै[1] रही सम्हार[2] न अंग विचारी ।
नीकन अधिक[3] दिपत दुति तातैं अंतरिच्छ छबि भारी ।।
मैचन[4] पाट नखा जातिक नख डारति तीन लोक छबि बारी ।
भूषन सार सूर श्रम सीकर सोभा उंहति[5] अमल उंजियारी ।।

४९...१ स० प्रथ,२,स० हानि ,३ स० तिहि ।
५०..१ स० बयरोचन,२,भा० तब,३ मा० मागगो।
५१...१स० सरचत कोट,२,स० लिखलिख ।
५२...१स० हो,२ स० ,भा० सभारन,३ स० अधिक अधिक दीपत दुति ,४ स० मैचन मध्य प्रियपाट जातिक नख । ५ भा० उमहति ।

: ५३:

राधा बार बार अमुहात ।
जलचर जलसुत कीर बिंबफल है रसाल के सात।।
दृग मुख देखि नासिका अरन ठोढी ठीक लखात ।
सारंग सुत छबि बिन मधुनी रस बिन्दु बिना अधिकात ।।
सूरज आलस जथासंख कर बूझि सखी कुसलात ।।

: ५४:

ब्रज मैं करौ कौन उपाइ ।
भई जो बिपरीत ताको समुझि सूल सुभाइ ।।
चार पद के पत सुभूषन तैं निकारी संक ।
तिपीपी उर डारि दीन्हीं प्रान वारी रंक ।।
रटन सारंग तैं निकारी नाम समर मिलाइ ।
डारि दीन्हीं सुसखि तिनके कहा धौं चित चाइ।।
इहै चिन्ता दहै छाती काम घाती बीर ।
करत है पर संक काहे समुझि ताकत तीर ।।

: ५५:

भूसुत आइगो इहि बेर ।
लैन सुत सुत दाइ सजनी समुझि आप सबेर ।।
पंडुसुत पित लात ह्वै कै लेहगो री प्रान ।
कै सजीवन मूर लै कै हरेगो तन तान ।।
मोहि यह संदेह सजनी पर्यो विकलप आन ।
सूर समुझि उपाइ करि कछु देहु जीवन दान ।।

:५६:

दिगजापति पतिनी पति सुत के देखति ही मुरझानी ।
उठि उठि परति धरनि पै सुन्दर मंदिर भई अयानी ।।
सारंग बचन सुनति जीवन की कछू आस उर आनी ।
भूतनया रिपु पितु सैना की संगिन मति गति जानी ।।
कासौं कहौं रामूचै भूपन सुमिरन करत बखानी ।
सूरदास प्रभु बिन ब्रज ह्वै है कहिए कहा सयानी ।।

५३... १ स० बिन ।
५४... १ स० ताके, २ स० पतिकैश भूषण, ३ स० शंक ४ भा० रटत ।
५५... १ स० पांडु , २ स० भा होके, ३ भा० लेहिगो,
५६... १, स० हूं, भा० हम, २ सा० कासें, ३ स० समुच्चय, ४ स० हुइ कहिये ।

: ५७:

बोल न बोलिए ब्रज चंद ।

कौन है संतोष सब मिलि आनि आप अनंद ।।

कहै सारंग सुत वदन सुनि रही नीचैं हैरि ।

निरखि सारंग वदन सारंग सुमुख सुन्दर फैरि ।।

गहत सारंग रिपु सुसारंग दियो सारंग सीस ।

किधौ भूषन पुत्र सारंग संग सारंग दीस ।।

उदै सारंग जानि सारंग गयो अपने देस ।

सूर स्याम सुजान संग ह्वै चली बिगत कलेस ।।

: ५८:

मानिनि तज्यौ नाहीं मान ।

करत कोटि उपाइ थाक्यौ सुघर सुन्दर स्याम ।।

इंद्र दिसि कै आदि राखै आदि दरपन बान ।

द्वै हकार उचारि थाको रह्यौ काढत प्रान ।।

हैम पितु सुनि सबद सैना लगी आप लजाइ ।

जोगि पिय भूषन सम्हारते सूर अति सुख पाइ ।।

: ५९:

सजनी निरखि अचरज एक ।

जल हरि हित रिपु सैन पराजित ह्वै गए ब्रज तजि टेक ।।

सो उर राखि साज सजि आई समै पाइ बिन नाथ ।

व्याकुल कै वृषभान नंदिनी आप भई रुच साथ ।।

हरषि हरषि करषन चित चाहत तेहि तैं का प्रतिनीक ।

सूरज प्रभुहि सुनावन हारी है को कहु [illegible] चित ठीक ।।

: ६०:

बाम बाम जिन सजनी कीन्हीं ।

तिनकी ऊधो कहाबात बढ़ि हम हित जोग जुगत चित चीन्हीं ।।

पुसपन पति बाहन भख हम संग सात न तनक लाज गति भीनी ।

वृच्छ भाग धरि फिरे सबन कै कबन आप तब समुझ न भीनी ।।

भनित अरथ भूषन उनहीं हित कीन्ह भरत चित चाह नवीनी ।

सूर कही जो तुम्हैं रुचै हम जीवन जो न मीनगति हीनी ।।

५७.. १ स० बोलए, २ स० बदनि, ३ स० उदय ।

५८.. १ स० तजो, २ स० भा० थाको, ३ स० भा० दो, ४ भा० रहै, ५ स० योगप्रिय, ६ स० समारत ।

५९.. १ स० गै, २ स० समय, भा० समो,

६०... १ स० भा० कीनी, २ स० बहु, भा० बढ़, ३ स० चीनी, ४ स० पुष्पन, ५ स० अर्थ ।

:६१:

देखिरी बृषभानुजा की दसा आज अनूप ।
बनत नाहीं कहत देखत सरस बिरह सरूप ।।
नीकनन तैं दिवस डारति परत घन पै हेरि ।
देद धरत न सुंनगुन कै नखत टारन केरि ।।
सुक्त बाहन सी सुखानी बिना जीवन देख ।
चंदभाग पठाइ दीन्हीं प्रानपति संग लेख ।।
पंचग्रह राखन बिचार्‍यौ बहै सारंग एक ।
भनिति चिन्ह बिचारि अभरन राखि सूरज टेक ।।

: ६२:

आवत सुन्यौ नंद किसोर ।
आज मेरी गली ह्वै कै करत बंसी सोर ।।
लगे हुलसन मेघ मंगल भरे विथक सजोर ।
करन चाहत राखि रोकै काम कलबल छोर ।।
अंत तैं कर हीन फरकत फनिग बांईं ओर ।
नीत बिन बलवान सीखत नीक जानन जोर ।।
काज आपुन समुझि कै किन करै आप अथोर ।
बाच्य अंतर आदि जै कर सूर भूषन तोर ।।

: ६३:

सिब भख ग्रह सारंग सी जोत ।
कहत सदा याही विध प्रतिदिन पिय मन सकुच न होत ।।
दधिसुत मैं दधितिय दीपति सी मृदुव मुख तैं मुसकात ।
सुंदर आखर नग पै नगपति घन कहि लजत न गात ।।
सुनि सुनि प्रौढ उक्ति अस उनकी मनकी कही न जात ।
सूर स्याम कौं को समुझावै तो बिन ललिता बात ।।

: ६४:

फल सूचक का कहिकै जैये ।
जो यह बिपति परी तन ऊपर सो का कहि समुझैये ।।
दधि सुत रिपु भख सुत सुभाउ पै इत उन मोहि बुलाईं ।
गिरजापति भख बीच कौन सो ह्वै गो मोकौं माई ।।
भूसुत सुथान किन हेरत लखत मोहि मन मारे ।
मुनि रिपु पुत्रबधू किन बैरिन मोकौं देत सवारे ।।
तीन सुन इक करी होइं कै तिलनै सुख मुख पावै ।
नंद नंदन की कीरति सूरज तौ संभावन गावै ।।

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६१. १ स० दीन्ह्यौ, भा० दीनी, २ भा० राषनि विचारो ३ स० भणित, ४ स० राख, भा० राखु ।
६२. १ स० भा० सुनो, २ स० भा, होकै, ३ स० नीति, ४ भा० आद ।
६३. १ स० जोति, २ स० विधि, ३ स० ह्वोति, ४ स० लिया छिपत, ५ स० मुसक्यात, ६ स० समुझावत
६४. १ स० कहिये जाये, २ स० समुझाये, ३ स० स्वभाव, ४ भा० गो, ५ स० बंधु ६ स० सुख, ७ स० पावो,
८ स० गावो ।

:६५:

सोवत कुंज भवन मैं दोऊ ।
श्री वृषभान कुमारि लाडिली नंद नंदन ब्रज भूषन सोऊ ।।
हाथन पितु सुत हित मुनि षटधर एक एक ऊपर सुच सोऊ ।
अंतरिच्छ सारंग सुत उनके उन उन रंग बिन नीकन होऊ ।।
यह सुख मधुर सुनत श्रवनन[1] मैं रहत सेस आनन्द भर जोऊ ।
सूरदास प्रभु की यह लीला मिथ्या करत ब्रस सुख धोऊ ।।

: ६६:

मेरी कही न मानति राधे।
ए अपनी[1] मत समुझति नाहीं कुमत कहां पन नाधे ।।
दधिसुत सुत सुत के हित कारी सजि सजि सेज बिछावै ।
तापर पौढि चहत है आपन भल बलको समझावै ।।
ग्रह नक्षत्र औ वेद अरधकरि सात हरष मन बाढै ।
तातैं चहत अमर पन तन की समुझि समुझि चित काढै ।।
जगप्रिय घटै देखि निज नैननि[2] आप न रंग बनावै ।
सूर ललित सब बाल समुझि कै को कहि कहा रिझावै ।।

:६७:

हौं[1] जल गई जमुना लैन ।
मदन रिस के आदितैं मिलि[2] मिली गुनगन रैन ।।
कहन लागी कमल पितु पति भगिनि[3] की सब बात ।
पलक नैकु उघारि देखति आइ[4] सुन्दर गात ।।
सुरनै[5] सारंग के सम्हारत सरस सारंग नैन ।
सूरदास प्रेहर्षना[6] सहि सुरुच सारंग बैन ।।

६५...१ स० श्रवशन, भा० श्रवनन ,
६६...१ स० अपनो, २ स०नयनन,
६७...१ भा० हो, २ स० लो लो मिली गुणगण, ३ स० भगन ४ स० अमी, ५ भा० सुरुच
६ स० सूरदास सदा प्रहर्षन ।

: ६८:

हौं अलि केतन जेतन बिचारौं ।
वह मूरति वाके उर अंतर बरोक कौन विध टारौं ।।
जब हौं कहति लाज की बातैं तब अति व्याकुल होई ।
चंद चौथ निकसत सो मोकोंब जानि परत बल सोई ।।
सुरभी तम जा सुत पित नाहीं चहत हार चित हेरौं ।
अपस्मार जहं सूर सम्हारत बहु बिषाद उर पेरौं ।।

:६६:

सोवति ही मैं सजनी आज।
तब लगि सुपन एक यह देख्यौ कहति अचंभौ साज ।।
सिव भूषन रिपु भख सुत बैरी पितु अरि केर सुभाव ।
आई गई जहां सुत सुत बैठी हंसत बढ़ायो चाव ।।
हौं चाह्यौ तासों सब सीकन रसबस रिझवौ कान्ह ।
जागि उठी सुनि सूर स्यामा संग का उल्लास बखान ।।

:७०:

ऊधौ तब तैं अब अति नीको ।
लागत हमैं स्याम सुन्दर बिन नाहिंन ब्रज अति फीको ।।
बायस सबद अजा की मिलवन कीन्हीं काम अनूप ।
सब दिन राखत नीकन आगैं सुन्दर स्याम सरूप ।।
दोइ जनम को राजा बैरी का विध आप बनावै ।
करत अनुग्या भूषन मोकों सूर स्याम चित आवै ।।

: ७१:

बालम कौन सीखी बान ।
सुतन मोकों सकुच आवति सुनत उनकी ठान । ।
देखि भाजन होत कबहूं कहूं दीप समान ।
संभु सुत भूषन बतावत बदन आप प्रमान ।।
रंगबद के सरिस सब दिन करत नीकन जान ।
अंतरिच्छन सिंधु सुत से कहत करि अनुमान ।।

६८..१भा० हौं,२ स० कितने यतन, ३ भा० कहो,४ स० बढ़ ।
६६..१स० मा,थी,२ भा० लग,३ स० बढाये,४ भा० हौं चाहै तासौं ५ स० करिबो
६ स० सुत ।
७०..१स० नाहीं,२ स० कीन्हूयौ, भा० कीनो,३ स० विधि,४स० अनुज्ञा,भा० अनूज्ञा ।
७१..१स० सदृश,२स० का,३ स० तबहैं,४ स० सुनसुन ।

: ७१ :

राहु भख के बैधु से हैं [3]तब कपोल सुभान ।
कहत सारंग बैन सुलगत हृदय सुनि [४]सुनि तान ।।
रहत है जहं जीव इतनी समुभि इनकौ आन ।
सूर प्रभु की बांसुरी मैं लैस भूषन कान ।।

: ७२:

कत मो सुमन सौं लपटात ।
समुभिहा मधुकर परति नाहीं मोहि तोरी बात ।।
हैम [1]जूही हैन जा संग रहै दिन पस्यात ।
कुमुदनी संग जाहु करिकै कैसरी को गात ।।
सैवती संताप दाता तुम्हैं सब दिन [2]होत ।
कैतकी के अंग संगी रंग बदलत [3]जोत ।।
हौं भई कृस हाइसमुझाति बिरह पीर पहार ।
सूर के प्रम कहत मुद्रा कौन विविध विचार ।।

: ७३:

ठाढी जलजासुत कर लीन्हे ।
दधिसुत सुत बाहन हित सजनी भख बिचारि चित दीन्हें ।।
को जाने कैति कारन प्यारी सोलखि तुरत [1]उठानैं ।।
चपला औ बराह रस [2]आखर [3]आदि देखि [४]फपटानैं ।।
तइगुन देखि सबै मिलि सजनी मनहीं मन मुसुकानी ।
सूर स्याम कौं लगी [५]बुलावन [६]आपु सेयानेप मानी ।।

: ७४:

[1]कूद्यो कालीदह मैं कान्ह ।
रोवति चली जसोदा मैया सुनत ग्वालमुख हान ।।
छूटे दिन दुआर के बैरीलटकत सोन सम्हारे ।
सूरज सुतरिपु सुत जे आदिक गिरत कौन तन धारे ।।
अंग संग बिरहानल संतैं महास्याम सी भासै ।
बानरमित्र बैद सुत बातैं सुनत रंग हरगासै ।।
समुझावति सब पाछिल बातैं तनक न मन मैं आवे ।
सूर स्याम सुत सुरत सम्हारत कालीदह कौं धावै।।

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७२. १ हैम जो ही, है न जी संग, २ स० होति, ३ स० जोति ।
७३. १ स० उठानो, २ स० आखिर, ३ भा० आदेस, ४ स० फपटानो, ५ भा० बोलावन, ६ स० आपस आपन ।
७४. १ स० भा० कूदो ।

: ७५:

आज रन कोप्यो[1] भीम कुमार ।
कहत सबै समुझाई सुनी सुत धरम आदि चित चार।
आदि रसाल जग्य[2] फल के सुत जैबांधे अभिमान ।
सूरज सुत के लोक पठावत तै सब करत नहान ।।
दसनराज जो महारथी सो आवत अग्र अनूप ।
सहित सैन सुलंग सिधारत सो सब सजे सरूप ।।
तंत पुत्र की है का गिनती जो सनमुख भट आवै ।
सुमन लोक लों अब याबैला भंवर संग उड़ि जावै । ।
बैठे जदपि[3] जुधिष्टर[4] सामैं सुनत सिखाई बात ।
भयो अतद्गुन सूर सरस बढ बली बीर विख्यात।।

:७६:

देखत सज्यो[1] पंडुकुमार[2] ।
भयो सनमुख[3] पितामहि गहि धनुस औ सर धार ।।
लगे फरकन अंतरिच्छ अनूप नीलन रंग ।
रिच्छ फरकत तैरहौं मत सत्रु को सब संग ।।
बीस[4] तनत दुरे को पुनि भानथान समान ।
तदपि सैनापति निहारत बढ्यो धरम प्रमान ।।
चल्यो रथ लै जिते आवत भीम आदिक सूर ।
सूर प्रभु कों देखि अद्भुत भयो है रन रूर ।।

: ७७:

सुकवि०सुकवि००१। सुनि[1] सुनि नंद नंदन की रीत ।
भूपति[2] कंस पर्यो धरनी तल छांडि आपनी[3] नीत ।।
दुवार धार नीलन तैं हारत हारत सब सुख रैर ।
बार बार भांकत जल अपनी सोवत भिभकत फैर ।।
रवि पंचम पल होत नहीं थिर थकित भयो सब गात ।
धवल बसन मिलि रहे अंग मैं सूर न जान्यो जात ।।

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७५. . १. भा० कोपो, २ स० यग्य, भा० जग, ३ स० यदपि, भा० जद्दिप, ४ स० युधिष्ठिर ।
७६. . १ स० सजो, २ स० पांडु ३ स० सम्मुख ४ स० विच ।
७७. . १ स० , भा० सुनसुन , २ भा० भूपत, ३ स० छांड ।

: ७७:

चौरि उत्पल आदि उरतैं निकसि आयौ काम ।
बीच निस[1] की आदि अंगन लग्यौ[2] लेप समान ।।
वेद पाठी द्रुगन[3] सोई रीत कै वहु छीट ।
ह्वै बिच बिच समुझि[4] मोकौं परै नाहीं डीट ।।
बांसुरी तैं जानि[5] मोकौं परयौ ना सुत सोइ ।
सूर उनमीलत निहारी कहैं का मति मोइ ।।

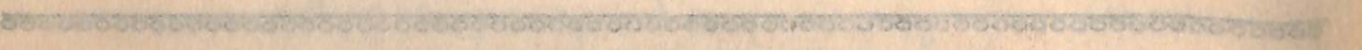
: ७८:

आज बरिस[1] नंद नंदन सजनी देखि ।
कीन्हीं दधिसुत सुत सौं सजनी सुंदर स्याम सुभेष ।।
सारंग पलट पलट छवि दोई लै गौ आप चुराइ[2] ।
सोबै सबकै घर घर आई[3] जसके तस सुख पाइ[4] ।।
को यह कौतुक करै और सुनि समुझि आप निज बात ।
सूरदास श्यामानन्य करन कौं ये ही बलित लहात ।।

:७९:

जसुमत आज देखौ आंगन अपनी लाल खिला[1]वै ।
चूमि चूमि मुख चपल चित करि आनन आप मिलावै ।।
सारंग सुत प्रीतम सुत रिपु रिपु रिपु माल बनावै ।
पिंड प्रधान भूमि[2] पति सुत गुरु[3] भाषित सरस सुनावै ।।
भूषन पति भख जापति बाहन हित बिचारि चित लावै ।
घन हर हित रिपु सुत सुख पूरति नैन[4] मद्ध लगावै ।।
धौरी[5] धूमर काजर कारी कहि कहि नाम बुलावै ।
सूरज[6] कर[7] बिसेष आलंकृत सब सुख सान सुलावै ।।

७७..१ स० निशि,२ स० लगौ,३ स० दृगन,४ स० समझ,५ स० जान ।
७८- १ यहा यह शब्द छूट गया है। २ भा० चुराय,३ स० आये । ४ भा० पाय ।
८० -१ स० खिलावै हो,भा पैलावै,२ भा० भूम,भा० गुर,४ स० नयननबध्य,५ स० धौरी,
६ सरमार मैं निम्नपंक्ति और है,लालन कर उतपल कै कारज सांझ समै चित लावै।
७ स० करत बिशेष अलंकृत ।



: ८१ :

आज गिरि[1] पूजन ग्वाल चले ।
लै लै सिंधु संभुसुत अति प्रिय पावन मांठ[2] भरे ।।
नगरनीक अ र काम बीच तैं गोग्रह अंत भरे ।
निकट बास परवत दाडिम जुत सोई रीत धरे ।।
नाचत गावत बाजत बाजन जाचत पुंन[3] प्रभाउ ।
नंद आदि संग अति सुख पावत भावत जो जैहि[4] लाउ ।।
गूढोत्तर[5] अस कहति ग्वालिनी मोहि गेह रखवारी ।
राखि[6] गए सुनि सूर स्याम मन बिहंसि[7] रहे गिरधारी ।।

: ८२ :

विप्र जू[1] पावन पुंन[2] हम्हारे ।
जो जजमान जानि कै मोकौं[3] आपु इहां पगु धारे ।।
एक बार जो प्रथम सुनाई लगन कुंडली सोई ।
पुनहीं मोहि सुनावहु सुन कर कहन लग्यौ[4] सुख होई[5] ।।
संवत मास षष्टं वसु तिथि है रवि तैं चौथो बार ।
पुंन पच्छ श्री वेद नखत है हरषन जोग उदार ।।
दुती लगन मैं है सिव भूषन सो तन कौ सुख कारी ।
[6]केहरि वेद रास मैं मूरति सेस भार सब लै है ।
बान[7] सखी सुत है पुत्री कै मदन बहुत उपजै है ।।
सास्तर सुक्र तुला कै रबि सुत तैं बैरी हरता जोग ।
मुनि बसु तिय बस करै भूमि सुत भागवान मैं भोग ।।
लाभ थानपंचमी काम सुज ग्रह निध ग्रह मैं आई ।
मानि लेहु मन अपने भू सब हर्यौ भार इन भाई ।।
बान बरस[8] मैं कब देखेंगि[9] कही तिहारी पूरी ।
सूरदास दोउ[10] परे पाइतर भूषन चित्र समूरी ।।

८१...१ भा० गिर, २ स० मार, ३ भा० पुन्य, ४ स० जिहिं, ५ स० गूढि उक्ति, ६ स० रास गये, ७ भा० बिहँस ।

८२...१ भा० जी, २ स० पुन्य, ३ भा० मोकहँ, ४ स० लगो, भा० लगै, ५ स० मोह, ६ एक पंक्ति छूट गई प्रतीत होतीहै। ७ स० बाणाशी, ८ स० वर्ष, ९ स० देखैगो, १० स० दोइ ।

: ८३:

आवति ही वृषभान[1] नंदिनी आज सखी के संग ।
ग्रह अष्टम मैं मिल्यौ[2] नंदसुत अंग अनंग उमंग ।।
करी कुयाह दई[3] माथे उन हन लखि सो पुनि कीन्हौ ।
कुंतीसुत पितु सनमुख धर कर लाइ[4] हिये मैं लीन्हौ ।।
सूक्षन तैं दुइ भाव एक करि ह्वै[5] रहे बाल अधीर ।
सूर स्याम देखत अनदेखत बनत न रुकौ[6] बीर ।।

: ८४:

हरि कौ अंतरिच्छ जब दैख्यौ[1] ।
दिग्गज[2] सहित अनूप राधिका उर तब धीरज लेख्यौ[3] ।।
बहुत श्रेय पुनि कुंत अग्र मैं नीतन सौं रंग साऱ्यौ[4] ।
रेसम हद उर मूरख माला पच्छिव पीठ सम्हाऱ्यौ[5] ।।
मासन मैं सिंगार रस सोहत तब मन जुगत[6] बनाई ।
ले निवेद दरपन[7] निज करतैं सनमुख दयो[8] दिखाई ।।
सुच्छ बसन नय उर के रस सौं मिले लालमुख पोंछौ ।।
सूर स्याम तन चिते फेरि मुख पिहितभाव बल मोछौ ।।

: ८५:

यह सांवरी[1] सखी मेरे हित चक्रवाक पढ़ि आई ।
जस माता सुच सील जानि कै सिख बन दैत पठाई ।।
जानत हैं बुधिवंत बेद बसु तसन कहूं सुनि पै है ।
या संग रहत सदा सुच सजनी सब सुख सोभा पै है ।।
चैली करत मोहि कहि लीन्ही अबर न करिहौं चैली ।
तुम गुरु होहु और जोसीखैं तिन की समुभि सहैली ।।
कसतराति अली बतराबति उतनैं[2] नाच[3] नचावै ।
सूरदास तजि व्याज उक्त[4] सब मोसौं कौन चितावै[5] ।।

:८६:

हरि ग्रह जापति पतनी[1] सहैली ।
हय भूषन कीन्ही ना तातैं गैहै काल अकेली ।।
तिरसकार भासा मैं जाते लागत है भय भारी ।
कासौं कहौं[2] सुनै को सजनी परी बिपति महारी ।।

८३.१स० भा० आवतथी,२भा० मिली,३ स० दयो,४ भा० लाय,५स० होरै,६ स० नैको ।
८४.१स० दैखो,भा० दैषी,२स० डुग्गज,स०लैखो,भा० लैषी,४स० भा० सारो५ स० भा०समारो
६ स० युक्ति,भा० जुक्त ७ भा० दरसन ८ स० दियो ।
८५.१भा० सामरी२ स० इतउत,३ स० नयन,४ स० उक्ति।५ स० जतावै।
८६.१ स० पतनि,२स० कहै,३ स० उक्ति,४ स० उदय ।

पगरिपु ता मंह परत गजल के को तनतैं सुरझावै।
उवतं गूढ़ तें भाव उड़ै सब सूरज स्याम सुनावै ।।

:८७:

सिंधव भव आराम मधितें आज हेरायो स्याम ।
हेरि सारंग मदन तिया के अन्त विचारी बाम ।।
प्रति माता औीर मीन आदि दै ह्वै गयो समुझी चित्त ।
बैरोचन सुतको सुभाउ संग देखि परते ना मित्त ।।
इंद्र सहाइ उठे चारों दिस लये सहेली हाथ ।
याहि विपति मैं राखनहारो कौन हमारो नाथ ।।
तातैं बिनै करति नंदनंदन चलो हमारे संग ।
विप्र उक्ति सुनि सूर स्याम को घटिगो बिरह प्रसंग ।।

:८८:

करि विपरीत भवन मैं धारा ।
बैठी हती अकेली सुंदरि लिखति रूप सुत सुत सुत मारा ।।
दधिसुत अरिभख सुत सुभाउ चलि तहां उताइल आई।
देखि ताहि सुर लिखि कुबेर कों चित्त सुरत समुझाई।।
करति बिंग तैं बिंग दूसरी सुगत अलंकृत माहीं ।
सूर देखि ग्वालिन की बातैं को ठै कसे समुझि तहां हीं ।।

:८९:

माधौ कीजिए विश्राम ।
उदौ चाहत लैन बैरी करन पितु हित जाम ।।
खुल्यो चाहत सरन सारंग देत सारंग दान ।
सुरा सेवन करन लागे विप्र लखि सुख हान ।।
निसाचर रिपु हीन ह्वै कै गए घर सब कोई ।
विष्णु बाहन सैन दस दिस लगे बोलन सोइ ।।
आइगो नंदलाल संगी देखिए नंदलाल ।
मोल कीहि बिध कीजिए उरबिन गुनन की माल ।।
आपके गुन कहन कारन आप ही कैनैक ।
सूर हांढी देत सिर पर लोक उक्ति अनेक ।।

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८७. १ स० स्वभाव, २ भा० सहाय, ३ स० लिये, ४ भा० घटगो।
८८. १ स० भा० चल, २ स० व्यंग ते व्यंग, ३ स० युक्ति भा० युक्त । ४ स० कहा।
८९. १ स० माधव, २ स० विश्राम, ३ स० का विधि, भा० की विधु, ४ स० बिना गुण की
५ स० नैनै, ६ स० उकती ऐन ।

: ६० :

मानिनि बार वसन उघार ।
संभु कोप दुआर आयो आदि की तनु मार ।।
नाग जा पति पिता पुर कौं जाहु कहत नवेग ।
गेह दुग और रंग भष पुनि रीति ताही नेग ।।
कहहु करहि सहाइ सुरपति बढत ब्रज पै फेरि ।
सूर उक्तिहिं बक्र करि करि रहीं नीचैं हेरि ।।

: ६१ :

सजनी तो कौं सब समुझावै ।
जाकौं साज तनक ना तन मैं मन मैं सो न सकावै ।।
सुंन तीन पाछिल सुध तकौं प्रथम आपनी छोड़ै ।
भूधर समर आदि ती सोई सुनत करत तन पीठे ।।
दानव प्रिया सैर चालीसों सुरभी रस गुड सींचों ।
तजतन स्वाद आपने त की जो विधि दीन्हीं नीचौ ।।
छैक उक्ति जहँ दुमिल समुझि कै का समुझावति नीठौ ।
भावति मिसरी सूर न घर की चोरी कौ गुड़ मीठौ ।।

: ६२ :

जलज नीलन हौं आज निहारे ।
मोरन कै सुर सरस सपूरित पै सुर तिया बीच रुच कारे ।।
नृत्यकार उचित बनाइ बानिक संग चंद न आवै ।
मास भाग फिर लसते सुख कै देखत झुकि झुकि जावै ।।
सबन ओर बरहीमुख करि करि सजनी फिर फिर झांक्यो ।
एकावरन सुभाउ उक्ति कर सूर सरस रस वाको ।।

: ६३ :

माधौ अस न करिबै जोग ।
जसकरी वृषभानुजा की दसा आप वियोग ।।
ससि पावस कपीन कै मद्धे मूंदि राखै नैन ।
सह सिकारी नाग मनसिज सखिन ओर अचैन ।।
जामिनी नौका बिचारति काम संग तन प्रान ।
चलन सुनि कै रावरो ह्वै गई सब विष हान ।।
त्रिमिल भाविक कियौ भूषन आप अद्भुत आज ।
सूर चाहत कहा बैठो गेह मैं तजि काज ।।

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६० १ भा० आदकौं, २ स० उकती ।
६१ १ स० समुलावै, २ स० शंकावै, ३ स० सुन्य, ४ स० ताकै ।
६२ १ स० निहारो, २ स० सरस, ३ स० स्वभाव उक्ति, भा० सुभाव।
६३ १ स० माधव, २ भा० करवै, ३ स० शशी, ४ स० कपिन कै बिच ।

: ६४:

छपै पति कित[1] जात खैलन[2] कान्ह मैरे प्रान ।
अचलजापति अंगभूषन भार हित हित जान ।।
संभुपतनी पिता धारन वक विदारन वीर ।
नंद नाहिं निकैद कारन अघसंघारनै[3] धीर ।।
सैस ना कहि सकल सोभा जान जो अति उक्त[4] ।
कहै बाचिक बाचतै ही कहा सूर अनुक्त[5] ।।

: ६५:

खैलि भानुजा कै भौन ।
हीं कहति बल[1] जाहु बाहिर[2] कहा हित तैं गौन ।।
दिन दिनन मैं लगै मानिक सिया रिपु पितु हैर ।
लाज मानत रहत निसदिन सकत ना मुख फैर ।।
खचर खैलन हैत आवत आप तैं सतकोट ।
नचत हैं सारंग सुंदर करत सबद अनैक ।।
सबै ब्रज तब हैत दैखन चली आवत लाल ।
संभू भूषन बदन विलसत कंज तै गुहि माल ।।
यह उदाच अनूप भूषन दियौ सब घर तोर ।
सूर सबरै लच्छनन जुत सहित सब त्रिन तोर ।।

: ६६:

दुती[1] रास दिनपति पुर नाहीं ।
जहां कीन्हीं तुम सब मन भाई रोकत भए न को परछाहीं ।।
हवै हैम पुर अष्ट सुरन सुत दिन पति ही को बास ।
समुझि बूझि कै काम कीजिए राखि रासि उर आस ।।
यह प्रतिषैद अलंकृत जबहूं सुमुखी सरस सुनायौ ।
सूर कह्यौ मुसकाइ[2] प्रानप्रिय मो मन एक गनायौ ।।

६४... [1] स० कति, २ भा० खैलत, ३ स० संहारन, ४ स० उक्ति, ५ स० चहैं, ६ स० अनुक्ति ।
६५... [1] स० बलि, २ स० बाहर, भा० बाहैर,
६६... [1] स० द्वितिय राशि, २ स० मुसक्यान, भा० मुसुकाय ।

: ९७:

अघहर सोहत सुरन समेत ।
नीतन तैं बिछुर्यो सारंग सुत कंत अग्र तैं बंदन रेख ।।
विप्र बिचित्र रेख दधिसुत ग्रह रैसम कद्दू घन ऊपर आज ।
पुंडरीक सुत घटि गै उर तैं बानर पुत्र सजे बिन साज ।।
दधिसुत दीपत तजि मुरझान्यो दिनपति सुत है भूषन हीन ।
यह निरुक्त की अबध बाम तू भई सूर हत सखी नवीन ।।

:९८:

जब ब्रज चंद चंद मुख लखि है।
तब यह बान मान की तेरी अंगन आप न रखिहै ।।
कुंत अग्र गज की ठनीकन मैं आपन हीतैं दै है ।
पाप हरन मैं देव अनूपम गज की पुत्र समैहै ।।
सुधागेह मैं करि की सोभासारंग रिपु सीस बनैहै ।
घन ऊपर जलजासुत सोभा सुरुच सांवरी लै है ।।
भूषन बार सुधार तासु रंग अंग अंग दीपत ह्वै है ।
यहि विध सिद्ध अलंकृत सूरज सब बिध सोभा है है।।

: ९९:

नट देखति बृषभान दुलारी ।
अनन अमल पोंछि सारंग रिपु तैं सारंग रिपु रेख सम्हारी ।।
दिग्गज विन्दु बिजै घन बेदन भानु जुगल अनरूप उज्यारी ।
हैसलता के पत्र सुधाग्रह गहत हंात सुख अंगन भारी ।।
कंठ लच्छि राखी सुकंठ मैं बान अकास प्रकासित न्यारी ।
रामदूत दीपत नक्षत्र मैं पुरी घनद रुचि रुचि तमहारी ।।
यह छबि देखि भयो अनंद अति आप आपनैं ऊपर वारी ।
सूर स्याम के हेत अलंकृत कीन्हीं अमल सुमिल हित कारी।।

:१००:

सजनी हौं न एक पहिचानीं ।
बाजि बोल हैरन दुहीन चल मिलत सुतापति मानौ ।।
बाहन मातु तासु रस जद्दपि सब ब्रज करत बखानौ ।
मोरे मन एकौ नहिं आवत करति तिहारी आनौ ।।

निरुक्ति ,
९७. विछुरो ,२ भा० घटगै,३ स०
९८. स० हुवै ।
९९. स०भा० पोंछ,२ स० सुत,३ स० हैगज , ४स० विजदाय,५ स० लच्छ,६ स० दिपत,
स० यद्यपि ,भा० जधपि ,४ स० मरोस,५ स० सोस ।
१०० भा० बाज,२ स० दु,३

भूषन बसन भवन मरकन भूर भंडार भरो सो ।
सूर स्याम संपत है मेरे और न एको सो सो ।।

:१०१:

अंगदान बल कौं दे बैठी ।
मंदिर आजु आपनें राधा अन्तर प्रेम उमैठी ।।
दधिसुत घररिपु पिता जानि मन पाछे आयो मोरे ।
कर भूषन तन हेरन लागी गयो देखि मन चोरे ।।
सारंग पच्छ अच्छ सिर ऊपर मुख सारंग सुख नीकैं ।
कटि तट पट पियरो नट बर बपु साधैं सुख रुख जीके ।।
नीकन मैं सीतलता व्यापी अंग अंग सिमरानी ।
सूर प्रतच्छ निहारत भूषन सब सुख दरप दुरानी ।।

:१०२ :

बैठी आजु रही अकेलि ।
आइगो तब लौं विहारी रसिक रुचि बर बेलि ।।
तीन दस कर एकदोऊ आप ही मैं दोर ।
पंचं को उपमेय लीन्हों दांव आपुन तोर ।।
अंत तैं करहीन मानैं तीसरो दुवै बार ।
दोह दस करि दियो समुझत भूल सौं कै वार ।।
सो रहै सो समुझि लागी हसन हरषत भूर ।
सूर स्याम सुजान जानो परसही तैं पूर ।।

:१०३:

सारंग पितु सुत धर सुत बाहन आजु न नैंक पुकारो ।
सिवरिपु तिय जलसुत काहे तैं नैंकु न जात निहारो ।।
कलही पति पितु सुता और रंग कीन्हो कहा सुनाऊं ।
ब्रजबीथिन मैं जे ब्रज बासी तिनहिं देखि मुरझाऊं ।।
सुरभी सुत सुत सुरभिन औरै हेरत हरष न पूरे ।
भूसुत सत्रु गेह गुन कासौं कहौं भरे अति भूरे ।।

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१०१. १स० जान, २ स० भा० गयो देख, ३ स० कट ।
१०२. १भा० रुच, २ स० तै, ३ स० दो०, ४ स० जान्यो, भा० जानो ।
१०३. १स० निहारैं, २ सब कीन्ह्यो भा० कीनो, ३ स० तिन्हैं, भा० तिनै । ४ स० भा० कहै ।

चारौं ओर व्यास खगपति के झुंड झुंड बहु आए ।
ते कुलैत बोलत सुनि सुनि कै सकल अंग कुम्हिलाए ।।
ले करि गेंद गयौ है खेलन लरिकन संग कन्हाई ।
यह अनुमान गयौ काली तट सूर सांवरो माई ।।

:१०४:

सो जानी वृषभानु दुलारी ।
सियरिपु पितु सुत बंधु तात छित जाके चरन कमल गुन कारी ।।
काम ग्रंथ अरि गुन रिपु सुत सम गति अति नीक बिचारी ।
त्रइ मूरति सुत रिपु पितु बाहन गेह नृपति कटिटारी ।।
भूषन पति अहार जा फल से मेघ अनोखे दोऊ ।
सारंग सुत सुत सुत अहार सी दीपत तनमैं जोऊ ।।
गिरिजापति पितु पितु से दोऊ कर वर देखि बिचारौं ।
बानी सुनत सुरत अपनैं मन कोटिक कोकिला वारौं ।।
निपट निदान बीजसी दसनन जब छबि पूरन पावौं ।
अंतरिच्छ मैं पर्यौ निंबफल सहज सुभाउ मिलावौं ।।
दिनचर सुत सुत सरस नासिका है कपोल श्री भाई ।
सारंग नैन भौंह धनु बैनी नागिन सी सुखदाई ।।
बैदन अरक बिभूषित सोभा बैंदी रिच्छ बखानी ।
सूर स्याम उपमान भूषन तब निज बात प्रमानी ।।

: १०५ :

अब लौं ऐसी नाहिं सुनी ।
जैसी करी नंद के नंदन अद्भुत बात गुनी ।।
प्रवन बचन तैं पावन पतनी सारंग कहत पुकार ।
गुन अकास की सिद्ध साधना सास्त्र करत बिसतार ।।
रबि तैं त्रय जननी सुद्ध पुनि संसकार तैं होइ ।
रति मैं अधर सियो सुचि सिगरे जानत मुनिमत जोइ ।।
सुद्ध सबन की लच्छन जानत सबदाभूषन जैसो ।
सूरज स्याम सुद्ध दासी कौं करी कहौ बिधि कैसो ।।

१०३..१स० भा० सुनसुन,२ भा गए ।
१०४..१स० भा० जानी,२स० बिचारो,३ स० टारो,४ स० भा दैख ,५ स० पकी ,भा०थरो।
१०५..१स० अवन,भा० श्रवन,२ स० सुद्ध,३ स० लिया,४ भा० करो।

:१०६:

सुसुत मेघ काल निसि इनकै आदि बरन चित आवै ।
तरु भामिनि बन खाते जानी मद्ध बरन बिसरावै ।।
अबल हुतासन कैर संदेसो तुमहूं मद्ध निवासो ।।
हिम कै उपल तलाइ अंत तैं जाकै सुगत प्रकासो ।।
हम तौ बंधी स्याम गुन सुन्दर छोरन हार न कोई ।
जो ब्रज तज्यौ अरथपति सूरज सब सुखदायक जोई ।।

:१०७:

सिंधु रिपु मलपति पिता की सत्रु सैना साज ।
चली आवत आज भूपर करि अनूपम काज ।।
संभुभख कै पत्र बन द्रुवै बने चक्र अनूप ।
दैवकं की छत्र छावत सकल सोभा रूप ।।
आह केसर की करी अधुरात की सुचि सोह ।
~~सिंधु रिपु हित तासु पत्नी मातु सुत कै संग~~ ।।
लपट लटकी रज्जु का भू सुवा सुवा जनु जोह ।।
सिंधु रिपु हित तासु पत्नी मातु सुत कै रंग ।
कीन्ह सुंदर सारथी सुख पूरि पावन अंग ।।
ब्रह्मचारी पिता माता मात नीतन जोर ।
करै बाहन हार दोऊ जगत की गति सोर ।।
हेतु श्री ब्रजराज जीतन चल्यौ आवत भूर ।
सूर सबतैं देखिए नंदनंद जीवन मूर ।।

: १०८ :

पंथ रिपु दिन परस सब चिन० कीजिए सुख मान ।
बूझिए सब संत जनसौं कथा सुंन पुरान ।।
ध्याइए सारंग पद कौं रहन की जो धान ।
कीजिए सुखपाइ ताही गुनन की बरु गान ।।
ओहिए नंद नंद जु कै चलत री द्रिगबान ।
राखिए द्रिग मद्ध दीजै अनत नाहीं ध्यान ।।
इंद्र सत्रु सुभाउ मैरैं चाह नाहीं आन ।
सूर सब दिन सिवामोहित देहु यह बरदान ।।

१०६..१ स० निसहनकै , २ स० आयै, ३ स० तलाइ ,
१०७...१ स० अधरात ।
१०८...१ स० सत जनन, २ स० ओहिए ।

:१०९:

देखत आजु नाहिं सोइ ।
नंदनंदन अरु छबीली राधिका रुचि होइ[1] ॥
मद्ध नाचर बीच मनि मैं स्याम मूरति देख ।
पुंडरीक बिचारि लागी लेन गंध बिसेष ॥
इंद्र सुत सुत बीच उन लखि लगी झूमन चाइ ।
हंसत दोऊ दुहुन कौं लखि सूर बलि बलि जाइ ॥

:११०:

मुनि सुनि रसन कै[1] रस लेख ।
दसन गौरी नंद को लिखि सुबल संवत पेख ॥
~~[illegible]~~ ॥
नंदनंदन मास है[2] तें छीन त्रितिया बार ।
नंदनंदन जनम तें है बान सुख आगार ॥
त्रितिय रीछ[3] सुकर्म जोग[4] बिचारि सूर नवीन ।
नंद नंदन दास हित साहित्य[5] लहरी कीन ॥

:१११:

हे ब्रजचंद बदन चकोर ।
ह्वै रहैं कबहिं[1] नैना नेहनाती जोर ॥
धातु देस बिचारि करि बिपरीत पछिले जोर ।
पाछिले कर पछिल दीरघ बहुरि लघुता मोर ॥
बार करि बिपरीत इनकी मोहिं नाहिं निहोर ।
जनम संगी अंग कै को संग काको दौर ॥
हहै निसिदिन मोहिं चिन्ता समुझि सजनी तोर ।
सूरदास पुकारि का सौं[2] करै बिनु घन मोर ॥

:११२:

कौहै कौं मम सदन सिधारी ।
ब्रज भूषन बलि जाउं तिहारी तुम ब्रज जीवन जग उजियारी[1] ॥
ग्रह नक्षत्र है बैद जाहुपर ताहि कहा सारंग सम्हारी[2] ।
गिरजापति भूषन जिन देखे ते कहं[3] देखत हैं नभ तारी ॥
सुरतरु सदन सुभाउ छांडिकै[4] चाहत है दुम भूम मंडारी[5] ।
सूर रही नीकैं निसि बासर हम सुनिसुखी न होत दुखारी[6] ॥

१०९..१भा० मोहि,
११०..१स० भा० को,२ स० रूप,३ स० कत,४ स० योग,५ स० साहित्य,
१११..१स० कबिन निरदै,२ स० भा० कासे ।
११२..१स० उजियारे,२ स० संभारे,३ स० कत,४ स० छोड़िकई,५ स० मंडारे,६ स० दुखारे।

: ११३:

भामिनि आजु भवन मैं बैठी ।
मानिक निपुन बनाइ मीकन मैं घनु उपमेय उमैठी ।।
भूषन पितु पितु सुत धरि पतनी माता ओर निहारै ।
सचर खिलौना हित सिंगार जग मन रूप ले धारै ।।
बासव सुत धरि कै सुभाउ सब कहत सुनत गुन ताही ।
विधक पुत्र भ्राता पितु पत्नी करति सौन कौं नहीं ।।
तहँ ब्रजचंद आइगौ देखति रही न काऊ रोकी ।
सूर स्याम पै गई वारनैं निरखि कोक जानु कोकी ।।

:११४:

~~सखुफरसिरधौरिस~~
सजनी हौं न स्याम मुख हेरौं ।
सुरसुता पितु रागबंध पितु प्रिय सुत आदि सकेरौ ।।
मुख समूह मानुष ताही विधे करूयौ न कबहूं फेरौ ।
पै निरजर रिझौकी कबहूं सब बि सुंदर पैरौ ।।
ना जानौं अनुराग कहां तैं मोहि घनै पन घेरूयौ।
भूपन पति अहार सुत बैरी बारत अंग उजेरौ ।।
पलटत बान भानुजा तट मैं निरखति सुख बहु तेरौ ।
सूर सुजान बिभावन पस्ली पिंकर कर मन चेरौ ।।

: ११५ :

जसुमति देखि आपुनो कान ।
बरस सर को भयो पूरन अबै ना अनुमान ।।
हीन सुत को हरन हरि कै कियो सो सब जान ।
भानु सुत सो बीस निधि गुन प्रथम जोर बखान ।।
सिंधुजा गुन लवन कीन्हौं अंत तैं पहिचान ।
सुधा द्रुव की नारि नित प्रति देइ उरस्न आन ।।
ताहिं अपनी लाल प्यारो हमैं कुल की कान ।
सूर समुझि बिभावना है दूसरी परमान ।।

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११३. १आ० मनसरूस, २ करत सुनै।
११४. १स० विधि, २ भा० कैरौ, ३ स० रस, ४ स० कीकर,
११५. १ स० देखु, २ स० अपनी, भा० अपनी, ३स० हरकै, ४ स० सुन्न सुनीव, भा० सुन सो,
    ५ स० नारि, ६ स० देत , ७ भा० दूसरो ।

:११६:

नीकन अद्भुत बान लईं ।
आपु न तजत गेह पर उर मैं करबर सूल सईं ।।
बाघर सबर हारि गै बन्धर होत न समता जोग ।
पै भेष कनक रुद्र रंग तंबी सुन आदि मरभोग ।।
याही तैं सब कौं उपजावत सुलभद मशा वियोग ।
थिर न रहत एक थान न छांडत सूरत अद्भुत लाग ।।

: ११७:

अचल पति रिपु पिता पत्नी अब न जैहै फेर ।
बालसुत भ्राता अप्रिय के बिन सुभाउ न हैर ।।
भानु तपन किसान ग्रह के रच्छ पालक आद ।
मद्ध ठाढी होत नंदनंदकार उनमाद ।।
नादिन कै उर ताल मारत महामार प्रयोग ।
मरन देत न जियत सजनी गरक गाढत रोग ।।
सिंधु रिपु हित तासु पत्नी भ्रात सिब कर जौन ।
आदिकासौं पद्म्यौ बैरी जानि परत नतौन ।।
दैखि बिन मन करतआपन दैखि बिनु न रहात ।
सूर संकर करन भूषन जो जगत बिख्यात ।।

: ११८:

इंद्र उपवन इन्द्र चरि मनुज इंद्र सहाइ ।
सुंन एक जु पाप कीन्हैं होत आदि मिलाइ ।।
उधैराशि समेत दिन मनि कंनका ए दोइ ।
सूरदास अनाथ के हैं सदा रासन होइ ।।

: दैपक .. ११९ :

प्रथम ही प्रभु जाग तैं भै प्रगट अद्भुत रूप ।
ब्रह्मराय बिचारि ब्रह्मा राखि नाम अनूप ।।
पान पय दैबी दियौ सिब आदि सुर सुख पाय ।
कह्यौ दुर्गीपुत्र तैरौ भयौ अतिसुख पाय ।।

११६...१ स० वानि, २ स० पया
११७...१ स० स्वभाव, भा० सुभाव, २ स० मध्य, ३ स० भा० पढ़ौ,
११८...१ भा० सहाय, २ भा० मिलाय, ३ स० उभय । ४ स० कन्यका ।
११९... ...

पारस्थपायथथथुसथथुट

पार पायन सुरन कै पितु सहित अस्तुति कीन ।
तासु बंस प्रसंस मैं भौ चंद चारु नवीन ।।
भूप पिरथीराज दीन्हौं तिन्हहिं ज्वालादेस ।
तनय ताकै चार कीन्हौं प्रथम आप नरेस ।।
दूसरे गुनचंद तासुत सील चंद सरूप ।
बीरचंद, प्रताप पूरन भयौ अद्भुत रूप ।।
रंतभार हमीर भूपति संग खेलन जात ।
तासु बंस अनूप भौ हरिचंद अति बिख्यात ।।
आगरे रहि गोपचल मैं रह्यौ तासुत बीर ।
पुत्र जनमैं सात ताकै महाभट गंभीर ।।
कृष्णचंद उदारचंद जो रूपचंद सुभाइ ।
बुद्धिचंद प्रकास चौथो चंद भौ सुखदाइ ।।
देवचंद प्रबोध संसृत चंद ताकौ नाम ।।
भयौ सप्तौ नाम सूरजचंद मंद निकाम ।।
सो समर करि साह सेवक गए बिधि कै लोक ।
रह्यौ सूरजचंद दृगतैं हीन भरि बर सोक ।।
पर्‌यौ कूप पुकार काहु सुनी ना संसार ।
सातयें दिन आइ जदुपति कियौ आपु उधार ।।
दिव्य चख दै कही सिसु सुनि माँगि बर जो चाइ ।
हौं कही प्रभु भगति चाहत सत्रुनास सुभाइ ।।
दूसरौ नारूप देखौं देखि राधा स्याम ।
सुनत करुनासिंधु भाखी एवमस्तु सुधाम ।।
प्रबल दच्छिन विप्र कुलतैं सत्रु ह्वै है नास ।
अखिल बुद्धि बिचार बिद्यामान मानै मास ।।
नाम राखै मोर सूरज दास सूर सुस्याम ।
भए अंतर धान बीते पाछिली निसि जाम ।।
मोहि मनसा इहै ब्रज की बसै सुख चित थाम ।
थपि गुसाईं करी मेरी अष्टमद्धे छाप ।।
विप्र प्रथु कै जाग कौ है भाव भूरि निकाम ।
सूर है नंदनंद जू कौ लियौ मोल गुलाम ।।

Appendix E I
परिशिष्ट 'उ'।

:: परिशिष्ट 'ब' की पदसूची ::

Appendix E 2
परिशिष्ट ३.२

:: परिशिष्ट 'ब' ३ की पदसूची ::

१ अघहर सोहत ६६
२ अदल पति रिपु ११६
३ अब रथ देखि ३८
४ अब लों ऐसी १०४
५ अंगदान बल कों १००
६ आज अकेली ३
७ आज अली ४५
८ आज गिरिपूजन ८०
९ आज चरित ७८
१० आज रन ७४
११ आज सखिन संग ७
१२ आबत सुनो ६१
१३ आवत ही ८२
१४ इंद्र उपबन इंद्र ११७
१५ उलटो रस सारंग १०
१६ ऊधो तब तैं अब ६९
१७ कत मो सुमन सों ७१
१८ करि विपरीत भवन मैं ८६
१९ काहे कों मम सदन १११
२० कुंज भवन तैं १३
२१ कुंज मग मैं ४४
२२ खेली भानुजा के ६४
२३ कूद्यौ कालीदह मैं ७३
२४ गृह तैं चली १४
२५ गिरजापति पितु १५
२६ चाहन गंध वैरी २८
२७ छपैपति कल घात ६३
२८ जब तैं हों ४०
२९ जब ब्रजचंद ६७
३० जलज नीतन सों ६१
३१ जसुमत आज बैठिकै ७९
३२ जसुमत देखि अपनी ११४



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